

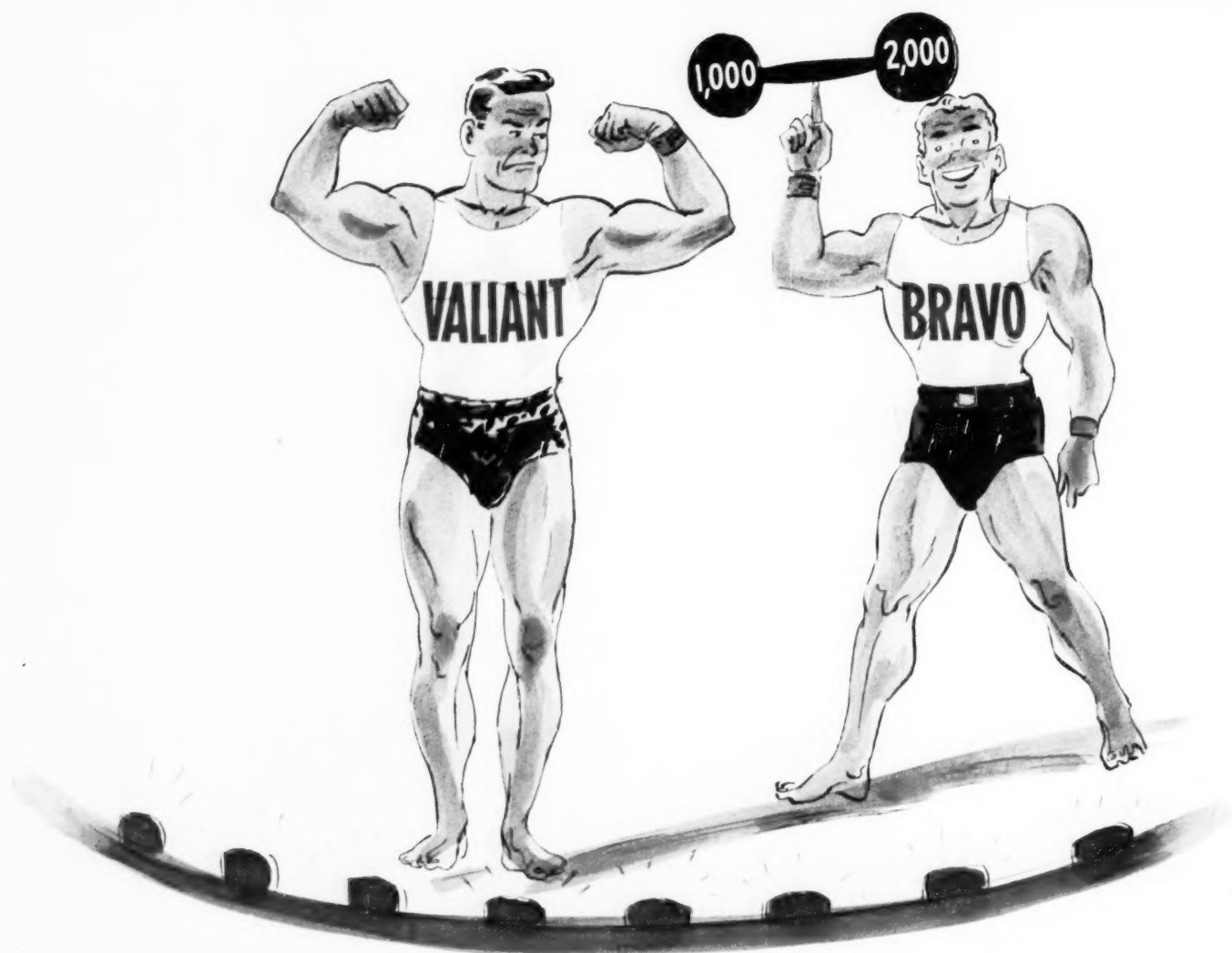
NOVEMBER 28, 1953

# MOTION PICTURE HERALD

**3-D Gets New Push  
As Higher Budget  
Films Begin Runs**

**REVIEWS** (In Product Digest): CEASE FIRE! HONDO, THREE SAILORS AND A GIRL, FIGHTER ATTACK, ROY THE HIGHLAND ROGUE, CLIPPED WINGS, FORBIDDEN, SINS OF JEZEBEL, WICKED WOMAN, SONG OF THE LAND, HOT NEWS, PROJECT M 7

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# THE STORY OF THE TWO MUSCLE MEN!

*(A Movie Parable)*

Once upon a time there was a  
Powerful guy named VALIANT—  
His act was so exciting, the folks  
Packed in to see him everywhere!  
You'd think no one could equal him—

*(continued)*

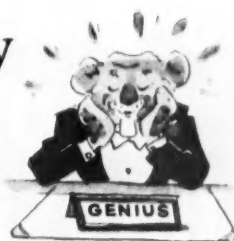
(continued)

But along came another muscle-man!  
BRAVO had plenty of what it takes!  
All the critics praised him and  
Predicted he'd go places too, because  
He was "Action with a Capital "A!"



Did they get mad and fight it out?  
Of course not! Their Manager, a smart guy  
Named Leo the Lion,  
Realized he had, not just ONE—  
BUT TWO TERRIFIC ATTRACTIONS!

*That's Leo  
over there* →



So-o-o, while mighty "VALIANT"  
Is a sensational HIT right now,  
Manager Leo is grooming Big Boy "BRAVO"  
With the Big Ballyhoo and you can tell  
All those millions who crave ACTION  
That next month the Big Noise everywhere  
Will be—you guessed it—"BRAVO"!



"Of course we're talking about those great M-G-M outdoor adventure color pictures—"ALL THE BROTHERS WERE VALIANT" (it's Technicolor, starring Robert Taylor, Stewart Granger, Ann Blyth) and "ESCAPE FROM FORT BRAVO" (it's Ansco Color; starring William Holden, Eleanor Parker, John Forsythe)."



**MORAL: YOU'LL ALWAYS GET ACTION FROM LEO OF M-G-M!**



Have a  
Hondo  
Holiday!

**THIS IS  
3-D AS  
NOBODY  
HAS SEEN  
3-D  
BEFORE!**

5,000 feet high in the clear air of the southwest mountains the intimate drama and vast-scale action of its powerful story was photographed in 3-D. For the first time 3-Dimensional vistas reaching 100 miles beyond normal vision became possible. This is true Holiday-Show bigness—this is the big, like-nothing-before, 1954 look in 3-D!



IN **3 DIMENSION** AND **WARNER Co**

AND INTRODUCING **GERALD**



*3 Holiday Reminders*

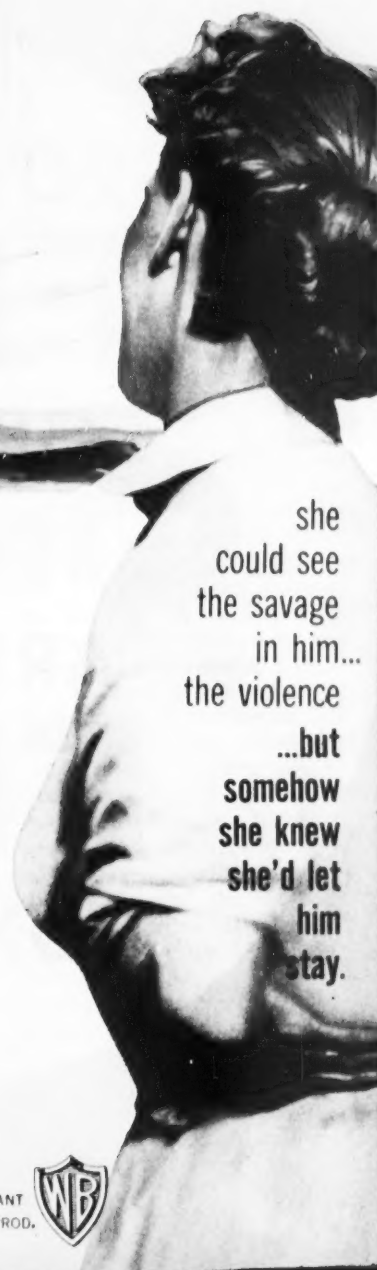
**SPECIAL TV CAMPAIGN!**



# JOHN WAYNE

...They called him

## "Hondo"



she  
could see  
the savage  
in him...  
the violence  
...but  
somehow  
she knew  
she'd let  
him  
stay.

**LOR FROM WARNER BROS.**

NE PAGE

WITH WARD BOND • MICHAEL PATE • JAMES ARNESS • JAMES EDWARD GRANT  
SCREEN PLAY BY  
PRODUCED BY ROBERT FELLOWS • DIRECTED BY JOHN FARROW • A WAYNE FELLOWS PROD.  
DISTRIBUTED BY WARNER BROS. THIS PICTURE CAN BE EXHIBITED ON WIDE SCREENS



**NEW 3-D GLASSES!**



**JOHN WAYNE**  
**Hondo**  
A WARNER BROS. PRESENTATION

**YOUR LOBBY!**

...ready for your lobby

10 P. M. for  
play to  
in com  
entering

Also show

1950  
Warner Bros. Co.  
New York, N. Y.  
1000

20<sup>th</sup> CENTURY-FOX'S  
**FIRST 2**  
GREAT PICTURES IN  
**CINEMASCOPE**  
ARE THE INDUSTRY'S  
**FIRST 2**  
BOXOFFICE LEADERS!

*VARIETY*

### National Boxoffice Survey

#### 'Robe' Champ 8th Straight Week, 'Millionaire' 2nd

"The Robe" (20th) again is first for the eighth week in a row, playing in some 25 keys covered by VARIETY. Although out for the first time to any extent this stanza, "How To Marry a Millionaire" (20th) is copping second money. This second CinemaScope pic is playing in seven houses this session.



# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 193, No. 9

November 28, 1953



## COMPO and You

**F**OR the motion picture industry there is no appeal for support from any cause, movement or organization which is as deserving of wholehearted and unanimous response as the annual appeal for payment of COMPO dues. In the truest sense contributions to COMPO are contributions to the economic welfare of one's own theatre business.

During 1954, just as in the current year, COMPO's chief order of business will be the campaign for repeal of the Federal admissions tax. It is a campaign that can be won. It is one that must be won if thousands of theatres are to survive and other thousands are to be restored to a normally healthy financial condition. On the success of this most important COMPO activity depends not alone the welfare of exhibition but also of distribution and of production.

This year each theatre is asked to pay dues to COMPO on a schedule of rates only seventy-five percent of those paid a year ago. The small theatres and drive-ins pay \$7.50. The graduated rates reach a maximum of \$37.50 for the largest drive-ins and \$75 for conventional theatres with a seating capacity over 2,500. Surely these fees are nominal in relation to the benefits arising from COMPO. All dues from exhibitors will be matched by the producer-distributors through the Motion Picture Association as was done in prior years.

After paying COMPO dues during the week of November 30 to December 7, each exhibitor has the responsibility of giving all possible cooperation to the tax committee in his state. Congress reconvenes January 6. Prior to the return to Washington of members of the House and of the Senate, it is essential that an overwhelming majority of them be pledged not only to vote for the abolition of the tax but also to work actively for the passage of a bill to that end. This is a "grass roots" job that must be done locally and it must be done in the next few weeks.

■ ■ ■

## A Real Test of 3-D

**N**OW, just a year after the astonishing success of "Bwana Devil" the industry has a right to be proud of the product being offered the public in 3-D. Unfortunately, the three quality 3-D features reaching the market this Thanksgiving week must overcome patron apathy and positive dislike of 3-D generated by the two dozen "quickies" previously released in that medium. Most of the earlier films were poorly made from a stereoscopic point of view and were exhibited generally under horrible conditions.

In partial reparation for the errors of the past on the part of producers, distributors, exhibitors, glass and equipment makers and critics, the best that can be done

now is to offer the current good 3-D films the fullest possible support and then await the verdict of the American public.

This week thousands of patrons will have their first chance to see high quality 3-D productions in engagements of "Hondo," Warners' big scale Western starring John Wayne; "Cease Fire!" Hal Wallis-Paramount Korean war story, and "Kiss Me Kate," MGM's musical which recently was successfully tested in 3-D. Next month Columbia's "Miss Sadie Thompson," starring Rita Hayworth, will be premiered. These are all big pictures. Equally important with the fact that "A" budget films in 3-D are now available is that by now knowledge has been gained of the proper theatre presentation of 3-D.

Apart from indifferent and poor camera technique in the past the principal handicaps to the enjoyment of 3-D have been out-of-synchronization projections and unsatisfactory viewing glasses. With synchronization may be grouped the problems inherent in good projection: exact sprocket-hole by sprocket-hole synchronization, balanced and adequate lighting, proper focusing and careful alignment of images. Comfortable viewers for patrons are now on hand. Electrical interlocks and the monitor-regulator made by the Polaroid Corporation make acceptable 3-D projection practical in any theatre.

Each exhibitor who shows a 3-D film has an obligation not only to his own theatre but to the whole industry to make sure that his presentation is of high quality. If something goes wrong through a human or mechanical mistake, the show should be stopped and the trouble corrected. The public will tolerate a certain amount of breakdowns at this stage of 3-D. The public will not tolerate out-of-sync 3-D. There is no justification for it.

The industry is not so rich in great stories or in potent new techniques that it can dismiss 3-D because it requires precision. In an electronic age of great precision in many fields the motion picture industry has tried to "get by" too long on "horse and buggy" tolerances.

If 3-D fails now, the next time it is revived on a large scale—and it inevitably will be—many theatres now operating will not be in business to reap that harvest at the box office. 3-D's assets are especially worth investigating completely now because 3-D is within the economic reach of almost every theatre.

■ ■ ■

**Q** With the advent in Britain of commercial television on a restricted basis still a year off, already a hue and cry has been raised for a "television film quota" to prevent flooding of the market with American TV films. It is to be wondered if such a quota would be maintained also against the many British films which have for so long filled the television air in the United States.

—Martin Quigley, Jr.



# Letters to the Herald

## Comedy Drama Needed

TO THE EDITOR:

There is a crying need for more good comedy drama pictures. Every one means good box office at the Calvert theatre. Take Cary Grant, for instance. Every one of his pictures has grossed well here. More emphasis should be placed on the plot of a movie, instead of spectacular surroundings and scenery, as has been the case in the past.

The British have this phase of motion picture making down to a science. You never have seen the British movie that relies upon color or lavish decorations to draw a crowd. Good acting and superb writing are the earmarks of every English film.

Also, we can always use more historical drama, such as Metro produces. I don't know why, but when Metro makes one of their historical dramas, it is sure fire box office. "Young Bess" and "Ivanhoe" are outstanding examples of this type, with "Scaramouche" and "Prisoner of Zenda" running a close second.—*P. E. DOSTERT, Manager, Calvert Theatre, Washington, D. C.*

## Projection Quality

TO THE EDITOR:

Exhibitors should look closer to home for reasons that keep patrons out of their theatres, instead of blaming it on the quality of certain pictures and on television.

Shoddy projection is one of the main factors keeping people out of certain theatres. I see an average of 12 pictures a week in theatres, mostly in New York City and Los Angeles and Hollywood, and I am convinced over a period of three years that these two movie centers have the worst projection in the country.

I can honestly say that I have hardly ever seen a show along Broadway or on 42nd Street, or in Los Angeles and Hollywood, where a considerable part of the picture is not constantly out of focus, and the projectionist makes no attempt to correct this when the same machine comes in to use again on alternate reels. On the occasions when I have tried to complain, the ushers and the manager are completely disinterested, and when one goes up to the projection room, the operator is usually sitting in a corner reading his comics, and not the least interested in whether the screen is light, dark, in focus or out, and whether the sound volume is correct.

I am convinced this is one of the reasons for the quick demise of 3-D. After all, if a standard picture cannot even be projected

properly, what can be expected in the case of 3-D pictures where often *two* projectors must be kept in focus?

Also, why do theatres have such antipathy toward displaying their show times outside at the box office? Most patrons do not like to walk into the middle of a major production, but in the case of some Broadway theatres, the attitude of the cashier and ticket taker implies that it is almost a crime to ask for such information. This has happened to me and my friends many times.

When theatres charge \$1.80 per seat on a first run basis, surely it is not too much to expect that some attention should be given to the projection. In addition to keeping patrons away from such theatres, faulty projection detracts from the picture itself and results in bad word-of-mouth by moviegoers.—*ALEX GORDON, Gordon Films, Inc., New York City.*

## Misleading

TO THE EDITOR:

Advertising is too often misleading—good show, poor trailer; poor show, fine trailer; often hear your customer examine posters and say, "They didn't show that and that's what I came to see."—*FRANK REBIS-TLE, Lorenzo Theatre, San Lorenzo, California.*

## Public Relations

TO THE EDITOR:

Looks like our industry can start a brand new public relations campaign similar to the "Movies Are Better Than Ever" of a few years back. We are in need of unity now more than ever regardless of the success or failure of the 20 per cent tax, for that campaign alone is proof of the value of a combined and united effort.—*Exhibitor, Roxbury, Mass.*

## Adult Fare

TO THE EDITOR:

There is a lack of product which will appeal to an adult-minded audience, such as the family-type comedy as played by Cary Grant.—*ALFRED C. FURMAN, Rivoli Theatre, Long Beach, California.*

## Pencil-Pushers

TO THE EDITOR:

When are theatre "heads" going to quit pushing pencils and get down to real reel entertainment. . . . Oh, for the days of showmen instead of pencil-pushers.—*Exhibitor, Chicago, Ill.*

## MOTION PICTURE HERALD

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3-D seems to be leaping back into fame, and perhaps fortune Page 13

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METRO planning release of ten films in four-month period Page 16

DE LUXE Lab closes deal for making prints for Technicolor Page 17

BRITISH Denham and Pathe labs agree to exchange facilities Page 17

DISNEY announces plans for increased use of CinemaScope Page 17

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 20

EDMUND GRAINGER finds market needs the exceptional production Page 20

GEORGE K. SPOOR, one of industry's pioneers, dies in Chicago Page 21

READE cites need for exhibition to support the independent producer Page 21

VARIETY Clubs hold annual mid-winter meeting in Washington Page 24

UNIVERSAL product for future promises wide appeal for all Page 25

EASTMAN Kodak reports sales and net profit show increase Page 28

COMMONS fight stalls British film finance company measure Page 28

FABIAN urges exhibitors pay strict attention to selling Page 28

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 29

NATIONAL THEATRES expects net for year of \$2,500,000 Page 36

FITZGIBBONS is honored as Pioneer by Canadian industry Page 36

## SERVICE DEPARTMENTS

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**T**HE Federal admission tax, Target No. 1 for this winter, is not the only headache on the horizon. According to figures just published by the Census Bureau, 13 out of the 41 largest U. S. cities collected amusement taxes last year totalling \$7,973,000. Largest collections were reported from Philadelphia with \$2,998,000; Chicago next with \$1,719,000 and Pittsburgh third with \$1,090,000.

► Exhibitors are strong in their support of Leonard Goldenson's suggestion they organize to produce pictures themselves to assure product to their theatres. So says Mr. Goldenson, speaking at the New York home office of American Broadcasting-Paramount Theatres, of which he's president. He said no one to date had sent in a workable plan. Mr. Goldenson had suggested the production angle at the Theatre Owners of America convention. He said it should be done either through financing, producing, or in some other way; and that it was a matter of self protection.

► A tantalizing title and suspenseful message on full pages of New York dailies November 23 captured the attention of readers and probably is one of the best public relations jobs of late. It was titled "The BIG SQUEEZE and the little woman" and described the tensions in the average middle class man's mind, and how they disappeared when he took the little woman to the movies. It was paid for, it said in small type near the bottom of the page, "by a friend of the motion picture industry." At the Donahue and Coe advertising agency, in New York, a firm which handles a good many motion picture accounts, one of the personnel had been finding himself under just such desperate and dangerous tensions, and found them vanishing in the theatre; and he did the piece as he felt it, and showed it to Ed Churchill, agency president. Mr. Churchill ran it.

► Distributor and exhibitor chairmen in each exchange area are now circulating the scrolls for the Christ-

mas Salute to the Will Rogers Memorial Hospital. Every person in the industry will be asked to make a small personal contribution to keep the industry's own hospital operating. The facilities of the Hospital are available absolutely without cost to anyone in the industry but those facilities are limited by the amount of money raised annually.

► Some 75 owners of home TV sets in Palm Springs, Cal., will be able to see the world premiere of Paramount's "Forever Female" this Saturday night by depositing a specified amount of money in a cashbox attached to their sets. The coins will activate electrical impulses, and images on the channel, which otherwise would be scrambled, will become distinct on the television screen. Telemeter Corp., in which Paramount has a 50 per cent ownership, is introducing subscription TV. The Plaza theatre in Palm Springs will play it simultaneously.

## On the Horizon

### ABOUT PRODUCT . . .

The November 21 edition of The HERALD carried a total of 54 pages of advertising, including the annual World Market section. Those pages of advertising mentioned by title 148 feature pictures scheduled for release by national distributors. Even counting the fact that 10 of the titles mentioned were reissues, that adds up to a respectable backlog of product available now or in the immediate future. Get those marquee letters ready.

► Terms of desperation were used this week by Wilbur Snaper, National Allied president, to describe the product shortage. He said in a members' bulletin thousands of showmen soon will be without product. He charged distributors with asking terms which previously they never dared. And he said extended runs have reduced releases.

## Catholic Bishops Praise Code

The Catholic bishops of the United States at their annual meeting in Washington last week passed a resolution highly praising the motion picture Production Code as helping to achieve "right moral standards in screen entertainment."

At the same time the Bishops Committee on Motion Pictures in its annual report noted with concern that many theatres, including some owned by larger circuits, have been showing pictures condemned by the Legion of Decency.

"The management of these theatres are reminded," the committee said, "that the Catholics of the U.S. are pledged to remain away altogether from theatres which show such films as a matter of policy. Theatres which may consider showing a condemned film in the future should bear in mind the potential loss of Catholic patronage not only for that attraction but for others which may follow it in the same theatre."

The resolution adopted by the full Bishops' Conference declared that "the Production Code . . . be commended as a worthy undertaking and one capable of affording vital protection to the whole public, especially youth, against the harmful influence of morally bad motion pictures."

The Most Reverend Michael J. Ready, Bishop of Columbus and chairman of the Committee on Motion Pictures, completed his term in that post and was succeeded by the Most Reverend William A. Scully, Coadjutor Bishop of Albany.

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# This week in pictures



ARRIVING FOR THE PREMIERE of the Hal Wallis production, "Cease Fire," at the Criterion, New York, Tuesday evening. General Mark Clark and wife are welcomed at the airport by Joseph Hazen, left, Mr. Wallis' partner; Owen Crump, director; and Major Ray Harvey, technical adviser. Paramount gave the opening floodlighted Broadway glamour.

AT THE 26TH ANNUAL BANQUET of the Pittsburgh Variety Tent, Number One, left, Harold E. Stassen, Foreign Operations Administration director and principal speaker, holds the interest of George Barker III, whom the club has adopted. Watching are retiring chief barker Carl Dozer, left, and the new chief barker Norman Mervis. See page 24.



by the Herald

DEMONSTRATION, in New York, of the Moropticon system of single film 3-D. Top, Matty Fox, chairman of the board of Pola-Lite, and a Moropticon principal. Below, among the many industry personalities who attended: Wilbur Snaper, Alfred E. Daff, and Charles Feldman.



THESE ARE THE NEW OFFICERS of the Motion Picture Exhibitors of Florida: B. B. Garner, of Lakeland, treasurer; James Biddle, Jasper, vice-president; Arv Rothschild, Jacksonville, secretary; Horace Denning, Jacksonville, president; Bill P. Cumbaa, Leesburg, chairman. Other vice-presidents: Guy Kenimer, Jerry Gold, Sonny Shepherd.





by the Herald



INTERVIEW, left, Keki Modi, right, Indian exhibitor, with Taylor Mills, of the Motion Picture Association of America. Mr. Modi has been in New York seeking distribution of India's biggest, "Queen of Jhansi," its first Technicolor feature, costing \$1,600,000. It is in English.

ACTRESS EVA GABOR unveils a campaign poster for the 1954 Boy Scouts fund raising campaign in New York, and commends multi-honor scouts Joseph Turitter and Scott Bonis. With her is Leon Bamberger, producers and distributors' chairman.



"THE ROBE" makes its British debut. A select and highly publicized audience saw the CinemaScope history-maker at the Odeon, London. At the left, Mr. and Mrs. J. Arthur Rank, and Mr. and Mrs. William J. Kupper, the latter managing for 20th-Fox in Great Britain.



by the Herald



by the Herald

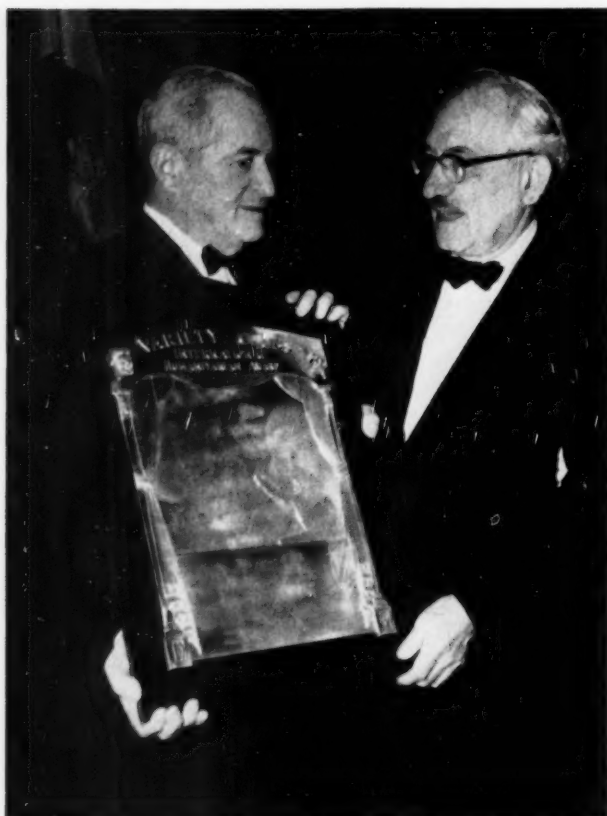
THE LISTENERS. A glimpse into the RKO Radio two-day sales meeting at the New York home office. In array are Bob Folliard, eastern district manager; Frank Dervin, executive assistant; Herb McIntyre, western district manager; Morris Lefko, eastern central district; Al Kolitz, Rocky Mountain district; Carl Peppercorn, Canada; Herb Greenblatt, Midwest; Len Gruenberg, Metropolitan; and Edmund Grainger, executive producer. The meeting was conducted by Nat Levy, east-south sales manager; Charles Boasberg, general sales manager; and Walter Branson, assistant general sales manager.

JAMES J. KAVANAGH, below, is visiting from County Wicklow, Ireland, where he heads the Ormond circuit of ten theatres. He feels CinemaScope will gain public favor, and already has installed some large screens.



by the Herald

SHOWING, left, of "Courtesy Is Contagious," made for managers by Filmack in association with the Theatre Owners of America. See page 42. Irving Mack, right, presides at the New York luncheon. With him, Howard Bryant, TOA; Al Floersheimer, Jr., representing Walter Reade, Jr., TOA president; and Arthur De Bra, Motion Picture Association of America.



Jack Beresin, international chief barker, presents to Dr. Waksman his plaque, the International Humanitarian Award.

Dan Krendel, Toronto, is the speaker. With him, Jessie Levine, San Francisco; Jake Flax, and Nate Golden, Washington; Al Findley, New York; Jack Fruchtman, Washington.



Ben Goffstein, Las Vegas; Al Grubstick, San Francisco; Sam Brunk, Oklahoma; Eddie Lachman, New York; and Mitch Lewis, Houston.

Right: Jack Silverthorn, Cleveland; C. A. Dolsen, Dallas; Vance Schwartz, Cleveland; Herman Hunt, Cincinnati; and Bill Finkel, Pittsburgh.

## AT VARIETY INTERNATIONAL MID-WINTER CONVENTION

ANNUAL HONORS by the Variety Clubs International, as delegates met in Washington over the weekend. The Humanitarian Award went this year to Dr. Selman A. Waksman, pioneer and developer of famed, life-saving antibiotics. On this page, some of the meeting scenes. Story on page 24.



Hugo Vogel, Milwaukee; Mike Felt, Philadelphia; Ralph Pries, Philadelphia; Bennie Burger, Minneapolis; Roy Miller, Miami; Victor Orsinger, Washington.



The delegation from Texas: Col. William McCraw, Frank Bradley, Jack Bryant, Kendall Way, Al Reynolds, Charles Derdan, C. A. Dolsen, and John Rowley.



From the mid-states: Robert Gump, Dayton, O.; Roy Wells, Dayton; Myer Stern, Omaha; and Mr. Vogel.



# 3-D LEAPING BACK INTO FAME, PERHAPS FORTUNE

## Most Companies Offer Top Films in Process, with Future Much Brighter

by VINCENT CANBY

Three-D has come full circle.

The stereoscopic technique, which one year ago was not even dignified by its present laconic nickname, apparently has come and gone and come again.

This, of course, is a simplification. The technique which roared onto the film scene in the shape of a couple of lazy, though full-dimensional lions in "Bwana Devil," never was completely gone. What is seen as the new 3-D optimism simply is an extension and implementation of earlier expectations, overshadowed in recent months by gimmick pictures.

The future of 3-D this week appeared brighter than ever. These were the signs:

¶ After much head-scratching, soul searching and study of patron reactions, four major studios had decided to release some of their most important product in three-dimension form. These were to be backed up by at least 18 to 20 3-D "program" pictures, i.e., Westerns, action, horror and space fiction.

¶ Carefully planned public relations programs, on the part of equipment manufacturers in conjunction with the distributors, were at work educating the public to the fact that newly designed polarizing viewers are available for the forthcoming quality product.

¶ Exhibitors were being offered the services of technical experts to insure proper 3-D projection, gratis, and were scheduled to have made available to them in the near future at least two single-strip 3-D projection methods.

If 3-D is dead, the body is not resting quietly.

The present excitement stems from the now oft-told story of MGM's "Kiss Me, Kate" test engagements held recently in six cities in Ohio, Texas and New York. The picture, which could be counted on as being something of a draw in any shape, did 40 per cent more business in 3-D than in 2-D. The light of that news was kept under no bushel.

Frankly acknowledging the deep impression made on them by the "Kate" results, officials of Columbia Pictures announced last week that their major release of the winter season, "Miss Sadie Thompson," starring Rita Hayworth and Jose Ferrer, would go out at Christmas only in the full three dimensions.

Paramount this week in New York launched Hal Wallis' big and unusual Ko-

## 3-D SEEN ADDING "WONDERFUL" VALUES

"There is no question but that 3-D adds many wonderful values to a motion picture and is a very powerful plus factor. 'Kiss Me, Kate' is only the start of a new success story in motion picture experience and will be continued with 'Cease Fire,' 'Miss Sadie Thompson,' 'Money from Home' and other equally great box office attractions which will bring millions of new ticket buyers to the box offices of the country."—A. W. Schwalberg, president of Paramount Film Distributing Corporation.

rean war documentary in 3-D, "Cease Fire!" at a gala world premiere at the Criterion theatre. By way of balancing moods, the company will shortly send into release another top feature in its stereo version, "Money from Home," starring last year's box office champions, Dean Martin and Jerry Lewis.

From Warner Brothers for the holiday crowds is coming John Wayne's first in three dimensions, "Hondo," photographed almost entirely in Mexico and which had its world premiere Tuesday in Houston, Texas.

## Warner Schedule Includes 3-D and CinemaScope

Warners, like MGM, seems to acknowledge no battle of the systems. Although committed to a major program of CinemaScope features, the company will follow up "Hondo" with such other 3-D features as Edgar Allen Poe's "Murders in the Rue Morgue," "Them," "The Bounty Hunter" and Alfred Hitchcock's forthcoming adaptation of the stage hit, "Dial M for Murder." These films will carry the 3-D release schedule well in 1954.

Including the above mentioned releases, eight studios have completed or in final stages of production 25 3-D features, thus insuring a fairly steady flow of product to the exhibitor still pondering the installation of 3-D projection equipment. The following lineup is, if inaccurate in any direction, probably too small a number of 3-D films. It does not take into consideration a number of independent productions. And obviously it does not take into consideration a report that at least one major studio is shooting 3-D versions of all its standard films, which, presumably, it would release should the 3-D revival continue.

From Allied Artists are coming two 3-D films, "Dragonfly Squadron" and "House in the Sea." From Columbia: "The Mad Magician," "Drums of Tahiti," "Jesse James vs.

the Daltons" and "The Great Green Og." Paramount's "Money from Home" is to be followed by "Jivaro," starring Fernando Lamas and Rhonda Fleming. RKO has coming "The French Line" starring Jane Russell and Gilbert Roland, "Rangers of the North" and "Son of Sinbad."

Universal will offer "Taza, Son of Cochise" and "Creature of the Black Lagoon," while United Artists will have "Million Dollar Diamond," "Ring Around Saturn," "Gog" and "Cannibal Island." All these, of course, are not designed for the same audiences. However, spearheaded by the quality productions, they go together to make up a rounded 3-D release schedule.

## Distributors Offer Theatres Both 2-D and 3-D Versions

With the exception of first run engagements, distributors are not pushing 3-D versions to the exclusion of the 2-D versions and exhibitors who have not converted. Universal and RKO, in particular, emphasize their willingness to let the theatre man decide which version has the best appeal.

The extent to which 3-D is taking hold for the second time is best gauged by reports from equipment manufacturers.

A spokesman for the Polaroid Corporation in New York this week termed "fantastic" the increase in the number of orders for 3-D viewers.

Polaroid, incidentally, not only is carrying on an extensive public relations program in respect to 3-D, but also is implementing that program by helping to see that the audience gets the best in 3-D projection. This week seven of the corporation's engineers left Cambridge, Mass., on an inspection trip to all theatres which were to play "Kiss Me, Kate" and "Hondo" during the Thanksgiving weekend. To be checked is equipment in theatres in 75 cities.

## See "Local Skirmish" in "Battle of the Systems"

Which of the single-strip methods for projection of 3-D films will be eventually adopted by the majority of the Hollywood companies, remains to be seen. In the bigger "battle of the systems," this is strictly a local skirmish.

Events in recent weeks have clearly shown that there is a move in the single-strip direction, however. Last month Columbia announced the signing of an agreement with the Nord Company to make its pictures available in the Nord process and on Tuesday this week, it was announced by the Polaroid Company that Universal had agreed to make "Taza, Son of Cochise" available for demonstration in the Moropticon process.

The Moropticon process was demonstrated in New York last Friday and in Philadelphia this Wednesday. Other key city demonstrations are being arranged.



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# CUT CONFUSION, SAYS MARTIN

## TOA Official, at Carolinas Meeting, Calls for New Process Clarification

CHARLOTTE: The industry must eliminate confusion over new techniques, E. D. Martin, executive vice-president of Theatre Owners of America, said Monday at the opening session of the three-day annual convention of the Theatre Owners of North and South Carolina. Mr. Martin told the convention that product shortages, the Federal admission tax, television and the "confusion that exists today caused by the haphazard and unintelligent methods of presenting new techniques" are the major problems facing exhibitors.

Among the other speakers were Herman M. Levy, TOA general counsel; Walter Reade, Jr., TOA president; Robert Coyne of COMPO, and Dick Pitts, TOA publicity director.

### Anderson Is Elected

The theatre owners elected Howard Anderson of Mullins, S. C., president for the coming year, succeeding Woodrow Fussell of Bladenboro, N. C., who was named first vice-president. Bob Bryant of Rock Hill was named second vice-president. Directors are H. E. Buchanan of Hendersonville, George D. Carpenter of Valdese, Fin Lee of Warsaw, C. A. Dandelake of Tarboro, Jack D. Fuller of Columbia, J. B. Harvey of Clover, W. H. Hendrix, Jr. of Reidsville, H. B. McNally of Fayetteville, Roy Rowe of Burgaw, John M. Kimen of Roseboro, Albert Soittle of Charleston, Rudy A. Howell of Smithfield and Francis White, H. F. Kinney and H. H. Everett of Charlotte.

Mr. Martin declared he did not doubt that the problems from within and the challenges from without will be conquered, but that exhibition and production, historically, "have been prone to inactivity as far as changes and improvements are concerned—preferring to produce pictures under proved formula and to exhibit them in proved way—for this has called for less investment, less effort and more profit." But, he asked, "how long can this continue?"

### Cites Tax Problem

Citing the admission tax problem as of the greatest importance, and appealing to exhibitors to redouble their efforts for its repeal, Mr. Martin turned to television, calling it highly competitive and urged theatre men not to fight it but embrace it on the ground that it is a valuable advertising medium.

Discussing the product shortage, Mr. Martin said: "The product shortage which faces us, whether deliberate or not, gives us all great concern. It is apparent that

## TOA'S STEADY GROWTH OUTLINED BY PITTS

Dick Pitts, Theatre Owners of America director of public relations, declared at the annual convention of the Theatre Owners of North and South Carolina that "TOA is growing surely and steadily, and is gaining in the unity and strength that is necessary to combat problems on the national level, and whenever possible, to assist on problems at the local level. We are now represented in every state in the nation and in Alaska," he said.

the present philosophy of production, for the most part, is to have fewer and higher-budgeted pictures, demanding exorbitant film rentals and extended playing time, all to the ultimate detriment of the exhibitors, large and small, even though it may give to producers a current quick buck."

He said that the "possible solution to the product shortage is for exhibitors to stimulate small company and independent production by paying a fair film rental—through exhibitors into production directly or indirectly."

Mr. Levy declared that "the confusion of most exhibitors, especially the smaller exhibitor, is further confounded by the lack of contact between him and his sources of supply, the producers. He has nobody to talk to. He is frustrated—there are many things he has to say, so much he wants to find out and so many questions he wants answered.

### Mention Complaints

And he has so many justifiable complaints to make: Why are his film rentals so exorbitantly high? Why won't somebody from the home office believe him, that he cannot pay 35 and 40 per cent and more for film and still make a reasonable profit? Isn't there somebody with authority at the local level who will listen to his story and believe him, and decide to carry only the film rental that is fair and equitable?

Mr. Reade reported that as a result of his recent letter to Spyros P. Skouras regarding 20th Century-Fox's policy requiring exhibitors to use stereophonic sound with CinemaScope, a meeting with Mr. Skouras was held and at that meeting Mr. Skouras informed him that his company will carry out experimental tests early in January to determine whether CinemaScope is acceptable without stereophonic sound. If the tests prove to be satisfactory and if the public accepts it at the box office, the company will reevaluate its policy.

Mr. Coyne, in his talk, lashed out at the 20% admission tax.

# MGM to Offer Ten Pictures In 4 Months

MGM will release 10 pictures during the first four months of 1954, according to a tentative schedule announced last week. All of the films will be in color with the exception of one, "The Great Diamond Robbery." Two will be released in CinemaScope, "Knights of the Round Table" and "Rose Marie."

Three will be released during January and three in April. There will be two in February and two in March.

Heading the list of January releases will be "Give a Girl a Break," starring Marge and Gower Champion and Debbie Reynolds, followed by "Knights of the Round Table," MGM's first picture in CinemaScope, starring Robert Taylor, Ava Gardner and Mel Ferrer, and "The Great Diamond Robbery," starring Red Skelton.

In February, there will be "Saadia," starring Cornel Wilde, Mel Ferrer and Rita Gam, and "The Long, Long Trailer," starring Lucille Ball and Desi Arnaz.

During March will be "Tennessee Champ," starring Shelley Winters, Dewey Martin and Keenan Wynn, and "Rose Marie," the company's second picture in CinemaScope, starring Ann Blyth, Fernando Lamas and Howard Keel.

In April, there will be "Gypsy Colt," starring Donna Corcoran, Ward Bond and Frances Dee; "Rhapsody," starring Elizabeth Taylor, Vittorio Gassman and John Ericson, and "Flame and the Flesh," starring Lana Turner, Pier Angeli and Carlos Thompson.

## Columbia Holding Second Sales Meet in New York

Following its Chicago sales meeting, Columbia will hold the second beginning Monday at the Hotel Savoy-Plaza, New York. It will run through Thursday. Led by general sales manager A. Montague, home office executives will attend, and convene with four division managers and the branch managers, salesmen and bookers from ten exchanges. Some of the product to be discussed is "From Here to Eternity," "Sadie Thompson" and "The Caine Mutiny." There will be careful analysis of other top pictures to come. The company will hold its final sales meeting in San Francisco December 14 through 17.

## Adjourn Schine Hearing

The Schine Chain Theatres, Inc., divestiture hearing last Monday in Buffalo before Judge John Knight in Federal Court again was adjourned—this time until December 23. The circuit was ordered to dispose of 39 theatres within three years after the decree, which was dated June 24, 1949. Schine obtained an extension after disposing of 14.



## Pathe Signs Deal With British Lab

Pathe Laboratories, Inc., of New York and Hollywood, and Denham Laboratories, Inc., of London this week formed an association for exchange of facilities.

The agreement provides for Pathe to process English films for release in the Western Hemisphere and the use of Denham facilities for the processing of American films for showing in Europe. The two-year contract was announced by James L. Wolcott, executive vice-president of Pathe, a subsidiary of Chesapeake Industries, Inc.

Denham Laboratories, part of the J. Arthur Rank film interests, is the largest independent film processing organization in Britain. W. M. Harcourt, managing director, represented Denham in the negotiations.

The deal will give Pathe an European outlet for its new color film process, Pathecolor, Mr. Wolcott said. Exchange of technical information, especially from the standpoint of Denham processing of Pathecolor, has already begun, Mr. Wolcott said. In the first year of the agreement, Pathe expects to send 15 Pathecolor features to Britain.

Pathe, one of the biggest independent film laboratories in the United States, has been enlarging its color facilities rapidly in the past year. In December, a \$400,000 addition to its West Coast laboratory was completed, part of a \$6,000,000 Pathe expansion program which includes a new laboratory in New York City.

### New York Roxy Lowers "Robe" Prices for Youngsters

A reduction of admission prices for youngsters under 16 will be inaugurated by the Roxy in New York during the 11th week of 20th Century-Fox's "The Robe," it was announced by Dick Dickson, Roxy executive. Called the "Junior Budget Plan," the reduction will begin November 30, lowering prices to youngsters to 65 cents on weekday mornings and \$1 at other times. Present scale is from \$1 to \$3, with no reduction.

### MGM Rushes Color Laboratory To Handle Its CinemaScope

With two CinemaScope features completed and four others now scheduled for production, MGM is rushing conversion of its color laboratory for the processing of film photographed in this medium, according to a report from Hollywood. The work will be completed in two weeks, after which the laboratory will have a weekly capacity of 1,000,000 feet of CinemaScope film. The first film to be processed in the new laboratory will be "Knights of the Round Table," on which prints will be rushed so that the picture will be ready for release in the Christmas holidays.

## DE LUXE LAB CLOSES DEAL TO PRINT FOR TECHNICOLOR

HOLLYWOOD: De Luxe Laboratories, Inc., a wholly owned subsidiary of 20th Century-Fox, has been authorized to process Technicolor prints under an agreement signed Monday by Dr. Herbert T. Kalmus, president and general manager of Technicolor, and Alan E. Freedman, president of De Luxe. Product handled by De Luxe will carry the credit line "Color by Technicolor-De Luxe."

Under the terms of the agreement, the first of its kind ever entered into by Technicolor, De Luxe will process Technicolor dye transfer release and answer prints at its New York laboratory. Provisions are made for engineering and consulting service by Technicolor, supervision of quality by that company, royalty payments by De Luxe, reciprocal arrangements with Tech-

nicolor, Ltd., of London and with any future Technicolor affiliates or licensees abroad.

According to officials of De Luxe and 20th-Fox, the arrangement will help to ease the bottleneck which has held up the release of Technicolor pictures because of the lack of laboratory facilities for the making of release prints. Although operating a new plant in Hollywood at full capacity Technicolor has been unable to catch up with the backlog of orders from distributors for prints. This has been particularly crucial in recent years because of the vastly increased use of color.

The agreement will particularly facilitate the release of the CinemaScope pictures now completed or in work at 20th-Fox, all of which are in Technicolor.

### Einfeld Sets Big Campaigns For "Reef" and "Rifles"

Massive promotional campaigns are being scheduled by 20th Century-Fox for "Beneath the 12-Mile Reef" and "King of the Khyber Rifles," CinemaScope productions set for release in December and January, respectively, Charles Einfeld, vice-president, announced in New York this week on his return from the coast. Big advertising, publicity and exploitation pre-selling jobs have been planned for both pictures, Mr. Einfeld said, with openings to be handled as important entertainment events similar to the debuts of "The Robe" and "How to Marry a Millionaire." "Rifles" will open at the New York Roxy the evening of December 14.

### MGM's First CinemaScope In Four Test Engagements

MGM's first production in CinemaScope, "Knights of the Round Table" will have test engagements in Loew houses in St. Louis, Kansas City, San Francisco, and Pittsburgh. The opening day will be Christmas. The company is expected to give newspaper, radio, and TV campaigns of the same magnitude it gave "Quo Vadis."

### Florida Exhibitors Hit Cost of CinemaScope

Florida exhibitors last week questioned the cost and adaptability of CinemaScope screens and stereo sound for small theatres and drive-ins, even while praising 20th-Fox president Spyros Skouras for technical progress, and personal persistence in developing a picture such as "The Robe." They did this through a resolution authorized at the annual meeting of the Motion Picture Exhibitors of Florida, at Jacksonville.

The exhibitors pointed at the cost of the screens and the sound system and expressed

fear that during the current product shortage many showmen may find the finest pictures barred from their theatres.

The Florida exhibitors also declared they now pay to the state occupational taxes much higher than other business men and are preparing to recommend legislative remedies to the state association of county tax collectors and the State Comptroller.

## Disney Using CinemaScope

Walt Disney Productions henceforth will use CinemaScope for each of its films whose subjects lend themselves to the wide screen treatment, Roy Disney, president of the company, announced in New York this week before leaving for the coast.

Production currently is under way on "20,000 Leagues Under the Sea," which will be released in CinemaScope, he said. Another Disney unit is now in Switzerland experimenting with CinemaScope projection for a True-Life film. In a few months, he added, there will be a number of Donald Duck shorts in CinemaScope available.

The next feature-length Disney cartoon, "Lady and the Tramp," will be ready for release in about a year, Mr. Disney said. Between 15 and 18 Disney units were said to be working around the globe on additional films for the company's Tru-Life series.

The executive also declared that work was progressing on a format for a Disney television show to originate from the studio. Television was seen by him, however, as strictly an exploitation medium for theatrical pictures. He repeated that as far as old Disney films going to television, the economics of the situation rules out such a possibility today.

Paramount's  
Winner For Early 1954  
Will Win You The Big Money  
With Your Big Money Stars

IN  
3-DIMENSION  
AND TECHNICOLOR  
FOR THE FIRST TIME!!

DEAN JERRY  
**MARTIN AND LE**  
DAMON RUNYON'S **MONEY FR**

A **HAL WA**

co-starring  
**MARJIE MILLAR • PAT CROW**

WITH **ROBERT STRAUSS • GERALD MOHR • SHEL**  
DIRECTED BY **GEORGE MARSHALL** • SCREENPLAY  
**JAMES ALLARDICE AND HAL KANTER**



Surrounded by harem honeys, Dean outshines the sheik  
singin' and levin' the cutest gals this side of Araby...

Laughs that are  
**MONEY** from PARAMOUNT:



Jerry plays cold to the warm advances of Paramount's hottest new starlet, Pat Crowley...

# WIS OM HOME

**LLIS** production

**LEY • RICHARD HAYDN**

*DON LEONARD • ROMO VINCENT*

*BY HAL KANTER • ADAPTATION BY*

*BASED ON A STORY BY DAMON RUNYON*



Dean's got a new partner!  
He sings "Moments Like  
This" to Marjie Millar,  
armful of gorgeous blonde...

Terrific laugh climax is the most  
hilarious steeplechase that  
ever roared across the screen  
to make audiences roar. And  
Jerry's the winner!



# Terry Ramsaye Says



## Exceptional Films Called Market Need

**OPPORTUNITY**—Some ambitious cinema agent could now be well advised to latch onto an option for the picture rights of that hoax book, "The Man Who Wouldn't Talk." As you know, it pertains to the invented and alleged adventures as a "cloak and dagger" expert of George DuPre, Canadian, and in the intelligence service of World War II, not in, however, so far as indicated.

The published contrite indignations of Mr. DuPre's writer-collaborator and two publishers, planted book publisher and magazine reprint, are undoubtedly genuine but approximately absurd. The much published deplores have in fact contributed importantly to the sales value of the book.

The publisher of the book-version is quoted as offering to refund, to those who ask it, the purchase price of the volume. This was not accompanied by any statement that he would refuse to sell copies on hand, or in preparation. The first edition will become a collector's item.

Our great audience of the common man seems to love liars. He worships them, he votes for them, he buys them, pays for labels, believes gaudy merchandising promises printed, sung and unsung. If he enjoys the impact nothing else matters. He swallows for effect, with no sipping for taste. He wants just enough vermouth in his slug of naked gin to permit the slight elegance of calling it a cocktail. Out in Hollywood, that land of make-believe fame, acclaim and fortune have been made by a phony Romanoff engaged in masterfully slicing balogne. In practical truth he is much more interesting and important than any recent Romanoff.

The interior facts do not really matter much in this book hoax. The functioning fact of today is that its emotional story is now made more intensely of interest to the multitudes by the story about the story. Many of the customers, of course, will get the whole of it upside-down anyway, suspecting Mr. DuPre was "framed." Anyway, they'll have to read a book, or wait for a movie.

In very truth Mr. DuPre is a victim of sucker influence. His yarns began as fire-side tales for the beguilement of friends. He was good at it and everybody demanded more. They got it. Then he got "discovered" by no device or quest of his own. He obliged again, and got exploited.

Out of fancy Mr. DuPre created a prop-

erty. It has been enhanced by the attentions of that skilled collaborator and those two publishers. They did a good job with the raw material, without knowing how raw it was. Now the property has been additionally enhanced through exposure beginning with an anonymous tip to the "Calgary Herald" up in Alberta and the diligence of its managing editor and a capable reporter, Doug Collins. All hands concerned are skilled, and in a fair world they would all share in the profits of the masterpiece.



**OPTICAL OPTIONS**—Now we have it as incidental information from Mr. Sidney, the director, discussing "Kiss Me Kate," that: "We've filmed it in four different ways. It can be shown 3-D wide screen, 3-D regulation screen, flat wide screen and flat regulation screen."

Out of my own distribution past comes a reflection on what a merry set of problems can appear on the bookie's check-board in a case like that, and what grey hairs and profanity can be generated all along the line down to the shipping clerk by all the new technique versions, standing can by can and row on row in the distribution vaults.

Inevitably, in spite of the most expert exchangemen, there can be some really super-snafu.



**CENSORSHIP SEMANTICS**—Tother side of the Silvermine River over in Norwalk the Community Theatre, under official pressure, "cleaned up" the dialogue of Lillian Hellman's "Another Part of the Forest" by substituting "harlot" for prostitute, and calling a character born out of wedlock "a snollygoster," a western hill-billy term recently restored to circulation, with other connotations, by Mr. Harry S. Truman of Independence, Missouri. Your commentator rises to the defense against the Norwalk invasion of the dignity of bastards. He demands a cognizance of their place in history and constructive development of civilization. Just for an example consider William the Conqueror, whose Doomsday Book put Britain on an inventoried business basis—a process it could use again. Unfortunately there are a lot of other bastards around who are quite as belligerent but less constructive. May be they really are snollygosters. Make your own list.

Today's market demands production of out-of-the-ordinary pictures, Edmund Grainger, an RKO Radio executive producer, told trade writers last week in New York, while attending the company's district managers' sales meeting. Run-of-the-mill pictures no longer help producers or exhibitors, he averred. As to the plight of subsequent run exhibitors, he said he had no ready answer but believed evolution of the business would resolve their situation.

Of the new techniques, he said his company is keeping abreast of developments and will make films in the process the public prefers. It is, he disclosed, considering CinemaScope, and also is experimenting with its own wide screen system. He added that the company's 3-D pictures also are available in 2-D.

Producer recently of "The French Line," Mr. Grainger outlined the latest offerings from his company. These include Walt Disney's "Rob Roy," which he considers one of that producer's biggest. He said others coming in the next four months would be "Carnival Story," "She Had to Say Yes," "Son of Sinbad," in 3-D, "Secret Mission," a tentative title, "Target Earth," also tentative, and "Jet Pilot." All except "Secret Mission" and "Target Earth" are in color by Technicolor.

In addition, shooting begins in the next few weeks on "Susan Slept Here" and "The Big Rainbow." The company has plenty of money and 15 story properties, he asserted. He added that Dick Powell is preparing to shoot "Long Wire" and "The Conquerors" for RKO. Mr. Grainger is negotiating in New York for two plays and some novels.

### Hubert Named Head Of Screen Writers Guild

**HOLLYWOOD:** The Screen Writers Guild has elected F. Hugh Herbert president, Frank Nugent first vice-president, David Dortort second vice-president, James Webb secretary, and Harold Greene treasurer. Retiring president Richard Breen's annual report to the membership said employment of SWG members passed its lowest point in mid-October and that studios in general have expressed confidence in a production increase that will raise the general employment level. Constitutional change that limits the validity of proxies to a single meeting, which was a hotly contested issue, was approved by more than the necessary two-thirds majority.

### Loew Dividend 20 Cents

Directors of Loew's, Inc., Tuesday declared a dividend of 20 cents per share on the common stock, payable December 24, 1953, to stockholders of record December 11, 1953.

## Back Small Producers, Says Reade

**JACKSONVILLE:** Support of film companies and independent producers who already have announced an impressive list of pictures for the coming year was announced here last week by Walter Reade, president of Theatre Owners of America, at the convention of the Motion Picture Exhibitors of Florida at the Roosevelt Hotel.

Said Mr. Reade: "Our fear of a shortage of product should be somewhat allayed by the quantity and quality of upcoming product, despite the fact that some companies have reported a curtailment of product. It is up to us to give the little fellow in production a break, who, in turn is more likely to lay his money on the line to keep good entertainment on the screens."

Regarding new developments in the industry, Mr. Reade said: "Regardless of whether you approve or disapprove of CinemaScope, wide screen, 3-D or Cinemascope, we must not lose sight of the tremendous boost these innovations have given to our industry."

Rev. Paul Carpenter of Orlando, Fla., outlined the work of the Florida Association of Drive-in Church Services, Inc., reporting that there are now 13 drive-in church services which are being conducted in the state.

Nat Williams, of Thomasville, Ga., cautioned exhibitors, especially the small theatre operators, to exercise extreme care and to proceed slowly before investing money in new equipment that may become outmoded in the near future.

Elected were: president, Horace Denning, Jacksonville; vice-presidents, Guy Kenimer, Jacksonville; Jimmie Biddle, Jasper; Jerry Gold, Pahokee, and Sonny Shepherd, Miami; secretary, Arv Rothschild, Jacksonville; treasurer, B. B. Garner, Lakeland; and chairman of the board is Bill Cumbaa, Leesburg.

### 3 Cinerama Openings Set for December

Three new metropolitan openings in December will bring to nine the number of cities in which "This Is Cinerama" will be seen by the end of the year, it was announced this week by Lester Isaac, director of exhibition for Cinerama. Scheduled are premieres for Pittsburgh, December 8 at the Warner theatre; San Francisco on Christmas at the Orpheum, and Boston December 30 at the RKO Boston. Approximately 12 more key cities will be added to the "Cinerama Circuit" early in 1954, Mr. Isaac disclosed. In other Cinerama news, 16-year-old Fred Hammond, an Oakdale, L. I., senior at Sayville High School, was named first prize winner of the Lowell Thomas essay contest on New Dimensions in films. He was presented with a \$1,000 scholarship.

## GEORGE K. SPOOR, ESSANAY PIONEER, DIES IN CHICAGO

George K. Spoor, industry pioneer who was the "Ess" of the old Essanay Company of Chicago, died at his home in that city November 24, at the age of 81.

Many of the stars of the silent film began their careers at Essanay, which Mr. Spoor founded in 1897 with Gilbert M. Anderson. Chicago then was a major production center. Some of them were Gloria Swanson, Wallace Beery, and Francis X. Bushman.

In connection with today's development of new processes, industry veterans remember it was Mr. Spoor who introduced a wide film-wide screen process, Spoor-Berggren Natural Vision, back in 1930.

This required a 60-foot screen, and the film was 63mm wide. At the same time, other companies experimented with 65mm and 70mm film, and failed because of inability to hold the film steady and in focal plane without damage. Mr. Spoor, writing recently to a friend, maintained his system had solved this problem. He said other parts of his system, printers, perforators, and developing machines, were so unique he refused to patent them because to do so would be to disclose details to competitors.

Mr. Spoor also developed for his system a separate sound track, which may be termed in retrospect a precursor of today's system.

Three dimension pictures were tried 30 years ago by Mr. Spoor and discarded, to use his own words in his recent letter, as "impractical and too expensive." He showed 3-D films in Chicago, July 15, 1925.



GEORGE K. SPOOR

Born in Highland Park, Ill., Mr. Spoor first worked for the Northwestern Railroad. A machine called the Magniscope attracted his attention in 1895. Shortly another, the Kinedrome, a projector for moving film, fascinated him to the extent of buying display rights; and he took it into vaudeville houses. In 1897 his partnership with Mr. Anderson produced the Essanay studio.

Mr. Spoor had been living with his daughter Gertrude, wife of Major General Douglas L. Weart, retired. Mr. Spoor's wife, Ada, died in 1951.

### Kansas-Missouri Exhibitors To Meet December 1 and 2

The Kansas-Missouri Theatre Association will meet in annual convention at Kansas City December 1 and 2, with Walter Reade, Jr., president of the Theatre Owners of America, as a featured speaker at a luncheon and at the closing banquet. Other speakers will be Tom Edwards and Myron Blank. There will be sessions on new processes and equipment and experts to explain them. Another speaker will be William Rosenson on portable theatre television equipment. There also will be a tax session.

### Press Relations Committee Is Named for COMPO

Appointment of a committee of five to recommend a program of expanded press relations to the three co-chairmen of the Council of Motion Picture Organizations has been announced by Robert W. Coyne, COMPO special counsel.

The committee, authorized to expand its membership if needed, consists of Oscar A. Doob of MGM, Maurice Bergman of Universal, Harry Goldberg of Stanley Warner Theatres, Harry Mandel of RKO Theatres and Art Arthur of the Motion Picture In-

dustry Council of Hollywood. The committee will choose its own chairman at a meeting to be held in the near future.

Appointment of the committee was decided upon at the annual meeting of the COMPO executive committee September 21.

### Allied Artists' Representative In Thailand Sees Good Market

Movie attendance in Thailand is no longer a luxury; it is a popular item, and theatres are well attended, Hoontrakul Kosol, Allied Artists representative there, told news writers in Hollywood last week. He said the situation in the capitol, Bangkok, is particularly good, and that three theatres are being built and that four new ones are operating. The most popular films are American, subtitled, he said, and the double feature is unknown.

### Variety Club Contribution

The New York Variety Club's Foundation to Combat Epilepsy November 24 presented its second check, for \$2,500, to Dr. H. Houston Merritt, director of neurological services at the Neurological Institute of the Columbia Presbyterian Medical Center, that city. It will be used at the Variety Clinic in that center.



# ...OFF TO A BIG START



BACKED BY U.S. COAST GUARD COOPERATION





**ON FIRST PREMIERES!**



HERBERT J. YATES  
presents

# SEA OF LOST SHIPS

starring  
**JOHN DEREK · WANDA HENDRIX**  
**WALTER BRENNAN**

with  
**RICHARD JAECKEL · TOM TULLY**  
**BARTON MacLANE · ERIN O'BRIEN-MOORE · BEN COOPER**

Story by NORMAN REILLY RAINE  
Screen Play by STEVE FISHER  
Associate Producer-Director JOSEPH KANE

**A REPUBLIC PICTURE**

**BANDS**



**CELEBRITIES**



# VARIETY CLUBS IN AUSTRALIA

## Mid - Winter Parley Hears Of Plans; Waksman Gets Humanitarian Award

WASHINGTON: The expansion of Variety Clubs International into the Southern Hemisphere was announced at a two-day mid-winter conference in Washington last weekend.

International Chief Barker Jack Beresin announced that an application had been received for a tent in Melbourne, Australia. This will be the first Variety Club tent south of the Equator, he said. He indicated that he doubted that there would be any other tents in Australia, since no other city has enough entertainment workers to support a separate tent.

### Invitation from New York

Other highlights of the two-day session, attended by about 100 delegates from every state, Canada and Mexico, were these:

An invitation from New York City Mayor Impellitteri to hold the 1955 convention in New York;

Discussion of the script for the coming Variety Club film, "Miracle Mountain";

A decision to urge local tents to support the "Crusade for Freedom" drive to raise funds for Radio Free Europe and other activities designed to encourage resistance in Iron Curtain countries.

Social activities played a prominent part in the two-day meeting. The affair was climaxed Saturday night with the Variety Club's annual Humanitarian Award dinner held in conjunction with the annual dinner-dance of the Washington host tent. Dr. Selman Waksman, Rutgers University scientist who discovered streptomycin, received the Humanitarian Award, while Jane Froman received the Washington tent's award as "Show Business Personality of the Year."

### Guests at Football Game

The previous night, Pepsi-Cola had been the host at a dinner in honor of Mr. Beresin, and Saturday afternoon the delegates went to the Maryland-Alabama football game as guests of Coca-Cola.

Mr. Beresin reported on his trip to Europe. He told the delegates there would soon be new tents in Paris and Rome. "This country has exported many great things to Europe," he said, "but the greatest export of all was exporting the religion of the Variety Clubs to the showmen of the British Isles and the Continent."

The delegates almost completely overhauled the script of "Miracle Mountain," but did not finally approve the new script. They also discussed methods of distributing.

Col. William McCraw, executive director,

## VARIETY CLUB HONOR TO EISENHOWER

WASHINGTON: President Eisenhower next week will be made an honorary life member of Variety Clubs International. International Chief Barker Jack Beresin and Nathan D. Golden, Heart Committee chairman, will call at the White House Tuesday, December 1, to present the chief executive with a gold card, life membership in the Variety Clubs.

read a memorial tribute to the late Charles E. "Chick" Lewis for his work in behalf of the Variety Clubs and the Will Rogers Memorial Hospital.

## Stassen Lauds Work Of Variety Clubs

PITTSBURGH: Harold E. Stassen, director of the Foreign Operations Administration praised the Variety Clubs for their humanitarian work, and said that America must follow the pace set by the Variety Clubs. Speaking at the 26th annual banquet of the Variety Club's Tent Number One in Hotel William Penn, last weekend, Mr. Stassen declared: "America must set the pace in diplomatic, military, economic and humanitarian fields as 'absolute essentials' for the future of not only our people but all of mankind." Approximately 425 persons attended the banquet which had Bob Prince, local radio and TV sportscaster, as chairman. Other speakers included Mayor Lawrence; Marc J. Wolf, International Main Guy; toastmaster, Dean R. N. H. Moor; Jack Beresin, International chief barker; and "Rosey" Roswell, who presented Dr. Jonas E. Salk, University of Pittsburgh polio scientist, with the Variety Heart Award for 1953 as the city's outstanding benefactor during the past year.

## Name Associate Chairmen For Brotherhood Week

Leadership for the 1954 Brotherhood Campaign has been strengthened by the addition of four associate national chairmen, it was announced by Spyros S. Skouras, president, Skouras Theatre Corporation, chairman of the National Exhibitors Committee for the campaign to build understanding and good will among Protestants, Catholics and Jews. The four associate chairmen are Harry C. Arthur, Jr., vice-president and general manager, Fanchon & Marco; John Balaban, president, Balaban & Katz; George Bowser, vice-president, National Theatres, Inc., and Robert J. O'Donnell, vice-president, Interstate Circuit, Inc. Brotherhood Week is February 21-28.



Russell Johnson and Audie Murphy fight to the death on a mountain crag in a scene from Universal's "Tumbleweed."



Janet Leigh and Donald O'Connor in a dance sequence from the Technicolor musical, "Walking My Baby Back Home."



"Yvonne DeCarlo, Joel McCrea and Pedro Armendariz in the Technicolor drama, "Border River."

# UNIVERSAL'S PRODUCT TO HAVE U-I APPEAL

A ROBUST flow of vigorous and varied product is assured the exhibitor in the coming months from Universal-International. During December, January and February seven of its top box office productions, six in color by Technicolor and one in 3-D, will be released, featuring such stellar names as James Stewart, June Allyson, Alan Ladd, Donald O'Connor, Janet Leigh, Shelley Winters, Audie Murphy, Jeff Chandler, Maureen O'Hara, Tony Curtis, Joanne Dru, Joel McCrea, Yvonne DeCarlo and Rock Hudson.

With the product representing one of the company's biggest box office bids in recent years, it is using the slogan, "Pictures with that Universal Appeal." In the group is "The Glenn Miller Story," the musical film in color by Technicolor starring James Stewart and June Allyson. One of the company's most comprehensive advertising and promotional campaigns will back the film.

Starting with the January releases, practically all of U-I's pictures will be suitable for wide screen projection in ratios up to 2 to 1.

Television, radio and comprehensive national promotional tieups; extensive national magazine advertising and the touring of stars and featured players as well as special personalities to key cities, will all be highlighted in the promotional campaigns.

In another demonstration of faith in the future of the industry, U-I recently announced that it will produce 34 major motion pictures, 22 in color by Technicolor, during the current fiscal year which started November 1, and that in line with these plans facilities at the studio were being expanded to meet the demands of the increased activity planned for the future.

Included is a \$350,000 construction pro-

gram already under way for a new two-story building to house the studio advertising and promotion departments as well as new bungalows to provide offices for producers and stars.

The construction program is designed to meet the long range needs of the studio.

The month-to-month release schedule has been set up to provide a well-rounded program for U-I's exhibitor customers. December releases are "Walking My Baby Back Home," in color by Technicolor starring Donald O'Connor and Janet Leigh, a big budget musical film, and "Tumbleweed," also Technicolor, a Western starring Audie Murphy and Lori Nelson.

January releases are "Forbidden," a drama starring Tony Curtis, Joanne Dru and Lyle Bettger and set against a background of the city of Macao; "War Arrow," a Technicolor adventure film starring Maureen O'Hara, Jeff Chandler and Suzan Ball, and "Border River," a semi-historical Technicolor drama starring Joel McCrea, Yvonne DeCarlo and Pedro Amadoriz.

The February releases are highlighted by "The Glenn Miller Story," the Technicolor musical love story suggested by the life of the famous bandleader and starring James Stewart and June Allyson. This is one of U-I's most ambitious production undertakings in recent years.

## "Taza" Available in 3-D

"Taza, Son of Cochise," in 3-D and Technicolor and starring Rock Hudson and Barbara Rush is the second February release.

"Saskatchewan," the big Technicolor outdoor drama in the tradition of "Bend of the River," and starring Alan Ladd and Shelley Winters is the final picture in the winter product group.

The campaign on "The Glenn Miller Story" is already under way leading up to the world premiere which will be held in Miami January 19 with Stewart and Miss Allyson making personal appearances and following through thereafter with a tour of more than a dozen key cities.

"Walking My Baby Back Home" is also being given a record national magazine advertising and national promotional tieup campaign. Color ads are scheduled to break during December and January in 11 national magazines and three major Sunday newspaper supplements having a combined readership in excess of 100,000,000.

Highlighting U-I's television promotional activities on its winter releases will be the use of a special 15-minute "behind the scenes" television program prepared for "Forbidden."



Rock Hudson, as "Taza, Son of Cochise," wonders what to do with his prisoners after capturing a U.S. Army fort in the picture of that name.



Jeff Chandler and Maureen O'Hara, on horseback, are the stars of the Technicolor adventure drama, "War Arrow."



Shelley Winters, Alan Ladd and J. Carroll Naish in the Technicolor drama, "Saskatchewan."



Tony Curtis and Peter Mamakos battle in the hold of a cargo ship in "Forbidden." Co-starring with Curtis are Joanne Dru and Lyle Bettger.



James Stewart appearing as the late Glenn Miller in "The Glenn Miller Story."



# Hollywood Scene

by WILLIAM R. WEAVER  
Hollywood Editor

HOLLYWOOD IS a network of organizations centered loosely about the cinematograph and getting along surprisingly well together. The Academy of Motion Picture Arts and Sciences is of course the oldest and most widely known. Possibly the habitually quiet American Society of Cinematographers, by reason of its sedate age and the sustained presence of its initials on main titles, is known by name to more of the world's people than any of the others.

Comes now the youngest of the many, the three-year-old Screen Publicists Guild, to take its place with the organizations whose activities in behalf of the motion picture, its fame and its prestige, are discounted nowhere on earth but here in their home town. The local discounting is less than half in earnest and like "The New Yorker's" spoofing of New York, a secret showing of pride.

## Third Annual Dinner Honors Darryl Zanuck

Last Sunday night the Screen Producers Guild gave its third annual Milestone Dinner for between 700 and 800 persons at the Statler Hotel. The purpose of the Milestone Dinners is to pay to picture leaders publicly the earned homage they are paid privately in the course of every day's work. The first person to receive the Milestone award was Jesse L. Lasky, two years ago. The second was Louis B. Mayer, last year. The third is Darryl F. Zanuck, whose nation, state and city joined his profession in rendering praise.

President Dwight D. Eisenhower, in a letter delivered by Governor Dan Thornton of Colorado, wrote:  
"Dear Darryl:

"It is a privilege to join your many friends in the honor they are according you at the Milestone Dinner on November 22.

"While most of them will wish to express their justified esteem for your contribution to the motion picture industry, I should like to commend you for your active interest in community and nation, your readiness to work for the public good of America, and appreciation of your fellow citizens.

"You know that you have my best wishes for continued good health and for success in your varied activities."

California Senator William F. Knowland, Governor Goodwyn Knight, Mayor Norrie Poulson and General Mark Clark were others from outside the industry proper whose recognition of the honored guest's attainments gave the Milestone Dinner universal interest. Carey Wilson, SPG president, made the presentation.

THERE IS little public awareness of the nature and work of the Permanent Charities Committee, which released at the weekend the news that it has passed the \$1,000,000 mark in its present annual campaign. The Permanent Charities Committee is 11 years old. For the past nine of those years it has conducted a single all-embracing campaign for contributions from picture people, with the whole to be divided among all the approved charities which, therefore, used to campaign independently, often simultaneously, among picture people, at high cost and with erratic result. The present report shows that 18,070 contributions so far made add up to \$1,004,795, which is 82.02 per cent of the campaign goal, \$1,225,000.

Steve Broidy, chairman, said, "This is our ninth annual appeal in behalf of combined health and welfare causes benefiting the entire community. It is very gratifying to us that members of the motion picture industry continue to demonstrate their awareness of community needs so well."

Seventeen major charities are to receive allocations from the PCC. The combining of what therefore would be 17 campaigns into one single solicitation has produced a record of efficiency and economy.

Hollywood organizations make very fine news. Now if Hollywood people—



SIX PICTURES were started, the second week in a row for that pleasant happening, and two others were completed, for a net gain of four, bringing the shooting level to 29. Four of the new undertakings are in color.

Eartha Kitt, the night club entertainer whose fame gained international proportions when Los Angeles' Mayor Norris Poulson condemned her singing of some already popular songs for the King and Queen of Greece, who pronounced them lovely, went before the cameras in "New Faces," which Edward L. Alperson is producing in CinemaScope and Eastman color for 20th-Fox release. She has Ronny Graham, Robert Clary, Alice Ghostly and other members of the production's stage cast alongside. Alperson has Bernard Swartz down as producer and Harry Horner is directing.

Wayne-Fellows Productions' "King of Fear," another CinemaScope film, is going in WarnerColor. Robert M. Fellows is producer, James Edward Grant, director, and the cast includes Clyde Beatty, Mickey Spillane, Pat O'Brien, John Bromfield, Sean McClory, Jim Arness and Gonzales Gonzales.

Leonard Goldstein, whose Panoramic Productions releases through 20th-Fox, started Technicolor cameras turning on "Princess

## THIS WEEK IN PRODUCTION:

### STARTED (6)

**COLUMBIA**  
The Woodhawk (Technicolor)

Princess of the Nile (Panoramic Prod., Technicolor, 20th-Fox release)

**INDEPENDENT**  
Witness to Murder (Chester Erskine Pics., U.A. release, W-S)  
New Faces (National Pic. Corp., 20th-Fox release, CinemaScope, Eastman Color)

**REPUBLIC**  
The Shanghai Story

**WARNER BROS.**  
Ring of Fear (Wayne-Fellows Prod., CinemaScope, WarnerColor)

### COMPLETED (2)

**COLUMBIA**  
The Miami Story

**INDEPENDENT**  
Adios, My Texas (Edward Small, United Artists release)

### SHOOTING (23)

**ALLIED ARTISTS**  
Ghost of O'Leary (Technicolor)

(Technicolor)

**COLUMBIA**  
Black Knight (Warwick Prod., Technicolor)

**PARAMOUNT**  
Legend of the Inca (Technicolor, Wide Screen)

**INDEPENDENT**  
Fire Over Africa (Hemisphere Prods., Columbia release, Technicolor)

Living It Up (Technicolor, Wide Screen)

Khyber Pass (Edward Small Prod.)

About Mrs. Laslie (Hal Wallis Prod.)  
White Christmas (Technicolor)  
Sabrina Fair (Wide Screen)

The Good Die Young (Romulus Film, England)

**REPUBLIC**  
The Outcast  
Johnny Guitar (TruColor)

The Long Wait (Parklane Prods., Wide Screen)

**UNIVERSAL-INT'L**  
Echo Canyon (Technicolor)  
Tanganyika (Technicolor)

Bronco Apache (Hecht-Lancaster Prod., U.A. release, Technicolor, W-S)

Americano (Moulin Prod., United Artists release)

Duel in the Jungle (Moulin-Associ. British, Technicolor)

**MGM**  
Beau Brummel (Color, England)  
True and the Brave

**WARNER BROS.**  
The High and the Mighty (Wayne-Fellows Prod., WarnerColor, CinemaScope)  
Lucky Me (CinemaScope, WarnerColor)  
A Star Is Born (CinemaScope, Technicolor)

of the Nile," directed by Harmon Jones, which has Debra Paget, Jeffrey Hunter and Michael Rennie as principals.

"The Woodhawk," Technicolor, is being produced by Lewis J. Rachmil for Columbia. It is directed by Phil Karlson. Robert Francis, Donna Reed, Phil Carey and Ray Wynn head the cast.

"The Shanghai Story" is a Republic production with Frank Lloyd as associate producer and director, and with Edmond O'Brien and Ruth Roman in leading roles.

Chester Erskine started "Witness to Murder," independently, for United Artists release, with Barbara Stanwyck, George Sanders, Gary Merrill and Jess White in the cast directed by Roy Rowland.

WHEN A SAVAGE TRIBE AND THE U. S. CAVALRY  
FOUGHT SIDE-BY-SIDE FOR THE GLORY  
OF THE WEST!

*Universal International presents*

**MAUREEN O'HARA  
JEFF CHANDLER**

Their reckless love  
matched the passions  
of America's most  
dangerous days!

# WAR ARROW

COLOR BY

**TECHNICOLOR**

**SUZAN BALL**

co-starring

with **JOHN MCINTIRE • CHARLES DRAKE • DENNIS WEAVER • NOAH BEERY**

DIRECTED BY **GEORGE SHERMAN** • WRITTEN BY **JOHN MICHAEL HAYES** • PRODUCED BY **JOHN W. ROGERS**



*"...Pictures with that Universal appeal"*

## House Fight Hits British Finance Bill

by PETER BURNUP

LONDON: The British Government was embarrassed if not discomfited by its failure to obtain a second reading of its National Film Finance Corporation Bill in the House of Commons.

The bill was a measure agreed by the leaders of all parties in the House. It had been set down for debate Friday afternoon, the day when non-contentious measures are considered and a minimum of M.P.s attend before the weekend. An amiable discussion had been anticipated following the commendation of the president of the Board of Trade, Peter Thorneycroft, and experts like NATKE's Tom O'Brien.

However, with two hours to go before the set time for the House's adjournment, a Labour back-bencher, N. H. Lever, rose and launched an unexpected lambasting attack on British Lion.

Tenor of the speech was that the bill was "the kind of thing which led to corruption, to political scandals and was from every angle to be deplored." Having used words like "wangle," "dishonesty," "scandalous" and the like and generally attacking British Lion's activities, the M.P. continued his filibuster until the end of the afternoon and the House automatically stood adjourned.

The Government must now find time in an already crowded Parliamentary schedule for further consideration of its NFFC ewe-lamb.

By a coincidence and with a flavor of irony, British Lion accounts for the year to March 31, 1953, came to hand shortly after the conclusion of the Commons' debate. It showed that after payment of loan interest of £198,997 the company's consolidated surplus amounted to £49,670.

The report stated that a provision of £200,000 had been made for losses on film production. This raises the debit balance carried forward from £2,066,755 to £2,217,085.

### B'nai B'rith Honors "Ike" At Anniversary Dinner

President Dwight D. Eisenhower Monday night in Washington was awarded the Anti-Defamation League of B'nai B'rith's 1953 "America's Democratic Legacy Medalion" at the League's 40th anniversary dinner at the League's 40th anniversary dinner at the Mayflower Hotel. Henry Edward Schultz, the League's national chairman, made the presentation, and Philip M. Klutznick, president of B'nai B'rith, presided at the dinner, which was telecast. Richard Rodgers and Oscar Hammerstein were in charge of the production activities. Barney Balaban, president of Paramount Pictures, was chairman of the committee of sponsors for the League's program of 40th anniversary events.

### Notre Dame Game Grosses \$23,583 on Theatre TV

More than 20,000 patrons paid an estimated \$23,583 last Saturday to see the theatre telecast of the Notre Dame-Iowa football game in 13 cities, bringing the total estimated revenue for the five-game theatre TV series to \$64,500. William Rosensohn, general sales manager for Box-Office Television, the agency which booked the series, expressed satisfaction with the telecasts. He said a similar series definitely will be offered to theatres next year, pointing out that BOT's agreement with Notre Dame runs for five years. He acknowledged that BOT did not make money on the series, but called it a "calculated loss" which successfully launched a new phase for theatre TV. He forecast at least 50 new theatre installations by March. He said BOT was in the process of negotiating new theatre TV programming, including plays, operas, and ballets of the New York City Center, the Barnum and Bailey Circus, major league baseball games and symphonic orchestras.

## Eastman's Net, Sales Up

ROCHESTER: Eastman Kodak Company last week reported sales in the third quarter at \$152,958,756, or 10 per cent above \$138,935,130 for the corresponding 1952 quarter. Consolidated net earnings were \$12,434,802, up 19½ per cent over the \$10,407,328 in the 1952 quarter. Third-quarter earnings equaled 71 cents per common share in 1953 on 17,374,496 shares outstanding compared with 63 cents in 1952 on 16,532,585 shares. Sales of \$439,340,926 for the three quarters (36 weeks ending September 6) compared with \$388,859,261 for the same period last year.

Net earnings before taxes for the three quarters were \$112,949,175, up 31 per cent from \$86,411,089 for the same period in 1952. Net earnings after taxes for the three quarters were \$34,966,635 or \$1.99 a share. This compares with \$28,585,716 or \$1.71 a share a year ago. Without the increase in shares resulting from the 5 per cent stock dividend in May, 1953, the per share earnings would amount to \$2.09 instead of \$1.99.

The board declared a cash dividend of 45 cents a share and an extra dividend of 20 cents a share on the common stock and the regular 1½ per cent dividend of \$1.50 on preferred, both payable January 2, 1954, to shareholders of record December 4, 1953. The directors voted a wage dividend for employees estimated at \$24,900,000 for about 55,000 employees in the U. S.

### "Little Fugitive" in Boston

Joseph Burstyn's "Little Fugitive," now in its third month at the Normandie theatre in New York, will have its first out-of-town opening at the Exeter theatre in Boston December 27. A series of other openings will follow.

## Fabian Asks Attention to Ticket Sales

"You can write it down as a law of the theatre operation that nothing succeeds like activity." This dictum, from S. H. Fabian, president of the Stanley Warner Theatres, highlighted an address to the Associated Motion Picture Advertisers Showmanship School last Thursday night, in New York, and was the basis for a five-point program he advised for the revitalizing of the industry. These points are:

Coordinated effort by the coast studio publicity departments to reestablish the position held by the industry.

A complete reform of pressbooks.

A gearing of the industry for test campaigns directed at certain types of patrons, such as the more mature.

Flexibility of selling methods.

Enlistment of the film industry's natural business allies, whose success depends on the prosperity of theatres.

Of the latter, he said he believed if the theatres had been more alert to newspaper cooperation the fight to end the Federal admissions tax would not have been so heavily criticized in its last days of Presidential veto. Of flexibility and test campaigns, he noted advertising directed in urban communities at sophisticated audiences falters in rural areas. Pressbooks, he said, are deficient in suggestion for use of new media in selling motion pictures.

### Selznick Says "Indiscretion" Release Negotiations Soon

Prints of David O. Selznick's "Indiscretion of an American Wife" were to be in New York this week for screenings and negotiations for its release were to begin shortly, the producer said in that city late last week. The picture stars Jennifer Jones and Montgomery Clift and was made in Italy by Vittorio De Sica. Representing Mr. Selznick in negotiations with four major companies was to be Frank I. Davis, president of the Selznick Releasing Organization. The picture is in English and is Mr. De Sica's first such effort.

### COMPO and Hospital Cincinnati Subjects

The Council of Motion Picture Organizations and the Will Rogers Memorial Hospital were subjects at a joint luncheon in Cincinnati last week, presided over by Edwin Booth, Loew manager and COMPO distributor chairman. Speakers were Robert Wile, executive secretary of the Independent Theatre Owners of Ohio; Christian Pfister, that unit's president; and Mike Chakeres, representing COMPO's exhibitor membership. Others attending were Jack Isaacs, H. J. Gilbert, James Shanklin, Ralph McClanahan, Frank Collins.



# This week in pictures

## ALBANY

S. H. Fabian's message, at the Variety Club kickoff dinner for Camp Thatcher, that small theatre owners should not be discouraged or frightened by present costs of new equipment—because these would decrease as production increases, continued to be the topic of lively discussion here. . . . Visitors here included: Louie W. Schine, Donald G. Schine and Seymour L. Morris, Gloversville; Guy A. Graves, Richard Murphy, Philip Rapp and Louis Rapp, Schenectady; Irving Fried, Buffalo. . . . Neil Hellman returned briefly from a vacation in Florida. . . . "Martin Luther," which drew substantial churchgoers' patronage the first week at Ritz, was held for a second week.

## ATLANTA

A 24x16-foot wide-screen has been installed in the Pheil theatre, St. Petersburg, Fla. . . . The Colony theatre, Raleigh, N. C., also has installed a wide screen and new lighting equipment. . . . Marshall Fling, manager of Universal, Jacksonville, Fla., with the family has returned there after a visit to Atlanta. . . . The snack bar at the Skyview drive-in, Jacksonville, Fla., was almost destroyed by fire. . . . Capt. Rebb, 87, former owner of many theatres, was on the row visiting with friends. . . . The Spardel drive-in, Sparks, Ga., will reopen on Dec. 15, with capacity for 400 cars. . . . Cecil Fernandez, 49-years old, former operator for the Florida Theatres in St. Petersburg, Fla., died at his home there.

## BALTIMORE

Colonel and Mrs. Sylvan Berliner, Howard theatre are on an extended trip to Mexico and California. . . . Leon Zeller reports that the Rex theatre will close for the three weeks prior to Christmas for a vacation period and will reopen on Christmas Day. . . . Don DeLauney, owner of the State and Carroll theatres in Westminster, was in town visiting. . . . M. Robert Rappaport, Town theatre back from a New York trip. . . . Judson Moses, MGM press representative was in town. . . . Local managers are attending a three-week course in Civil Defense. Jack Whittle, Avenue theatre, is chairman of the Allied committee. . . . Paul Owens, Super 40 drive-in, Cumberland, Md., has taken over the Potomac drive-in in Cumberland. . . . Mrs. Danny Weinberg, wife of Frederick, Md. exhibitor, Dan Weinberg, is in Hopkins Hospital. . . . Recent snow storm and heavy fog has raised havoc with drive-in theatres in the state.

## BOSTON

When "This Is Cinerama" appears on the screen of the RKO-Boston theatre December 30, the entire installation and conversion of the 2,867-seat theatre into Cinerama will cost at least a quarter of a million dollars,

according to Lynn Farnol and Harry Goldberg who were in town to meet the press and to initiate the publicity campaign on the event. . . . James "Red" King, publicist for RKO Theatres here, has been appointed New England field man for Cinerama. The number of seats will be reduced to 1,500 when the theatre is ready to show the Cinerama system. . . . The earliest morning screening on record in these parts was put on at 7:30 A. M. at the University theatre, Cambridge when the Polaroid Company and Warner Brothers arranged a showing of "Hondo" the new John Wayne thriller in 3-D. Dr. Land, head of Polaroid and his staff of executives, along with the Warner exchange heads, put the screening on at that early hour in order not to have the showing conflict with their regular office appointments.

## BUFFALO

"The Joe Louis Story" at the Center got some swell publicity breaks when Joe himself stopped off in Buffalo last weekend. . . . The Variety Club Cerebral Palsy Clinic, which has been located in the Children's Hospital for many years, is to be moved to the Crippled Children's Guild building at Delaware and Hodge avenues. . . . A net taxable estate of \$138,776.82 was left by Douglas Cornell when he died March 12. Mr. Cornell was an uncle of actress Katharine Cornell and a brother of the late Dr. Peter C. Cornell, well known theatre manager in Buffalo several decades ago.

## WHEN AND WHERE

**December 1-2:** Kansas-Missouri Theatres Association, annual convention, Kansas City.

**December 7-8:** Theatre Owners of Oklahoma, Inc., annual convention, Biltmore Hotel, Oklahoma City.

**December 7-9:** Annual convention, Tri-States Theatre Owners, Hotel Gayoso, Memphis, Tenn.

**December 14-15:** Annual convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, Sheraton Hotel, St. Louis, Mo.

**February 2-4:** National Drive-in convention, Netherlands - Plaza Hotel, Cincinnati, Ohio.

**February 2-4:** Annual meeting, Independent Theatres Owners of Ohio, Netherlands-Plaza Hotel, Cincinnati.

**February 5-6:** National Allied board meeting, Netherlands-Plaza Hotel, Cincinnati.

. . . Noted at the big Conference of Christians and Jews silver jubilee banquet in Hotel Statler the other evening were Arthur Krolick and Charlie Taylor of UPT and Max Yellen, who recently leased his Century theatre to the U.A. theatre circuit. . . . The last dance sponsored by the 1953 Board of Directors was enjoyed in the Variety club last Saturday night. Las Vegas Night is scheduled for Saturday, Dec. 5. . . . Harry Berinstein has installed a CinemaScope screen in his State theatre in Ithaca.

## CHICAGO

Tyrus Anderson has joined the managerial staff of the Clark theatre, replacing Steve Chorba, resigned. . . . Arch Trebow, B. & K. equipment and supply executive, has entered Presbyterian Hospital for a checkup. . . . Ed Trinz is in town for several weeks on business. . . . Variety Club is sponsoring the memorial for Willie Shore at the Chez Paree. Proceeds will be given to La Rabida Jackson Park Sanitarium, Variety's chief charity here. . . . "Crazy Legs, All American" will go directly to approximately thirty outlying houses for a saturation booking instead of having a first run in the Loop. . . . Max Rosenbaum of United Beverage Corporation, headed for Florida to take his annual winter vacation. . . . Mrs. Dave Wallerstein, wife of the B. & K. general manager, is enlisting support of the exhibitors in the near north side area for the Lower North Center program to keep impoverished children off the streets as co-chairman of the organization's plan to combat juvenile delinquency. . . . Howard Tasch, formerly with the San Francisco office, has joined U-I's Chicago sales force.

## CINCINNATI

As a result of the city solicitor's decision that Bingo played for charitable purposes is legal, despite a recent ruling to the contrary by the Ohio Supreme Court, the game may soon be played at local neighborhood and downtown theatres, it was disclosed at a meeting of the Retarded Children's Council attended by a number of exhibitors who previously had frowned on the game because of its competitive influence. Net proceeds would go to charity. . . . Under a recently-passed ordinance, a five-member censorship board will be established at Newport, Ky., immediately across the river from here. The ordinance specifies fines of not less than \$10 or more than \$500 and a 30-day jail sentence for the exhibition of films in violation of the ordinance. . . . A religious group, holding revival meetings for the past several months in the hitherto dark, 2,150-seat RKO Shubert, rented for the purpose, now is negotiating the purchase of the house. . . . Lee Heidingsfeld, RKO-Radio salesman from the Dayton, Ohio, territory, will also handle Cincinnati, filling the vacancy caused

(Continued on following page)

(Continued from preceding page)

by the promotion of Lloyd Krause to branch manager here, succeeding Stanley C. Jacques retired. . . . The Lanax theatre, one of the oldest landmarks in Wilmington, Ohio, opened in the early 1900's, will be razed and the site used for a parking lot.

## CLEVELAND

"How to Marry a Millionaire," which opened at the Allen theatre, won kudos from W. Ward Marsh, Plain Dealer movie critic. Edward Weiss, former manager of Lyceum theatre, Cleveland, is now manager of the State theatre, Cuyahoga Falls, succeeding Nat Rosen, resigned to move to Florida. . . . Charles Thomas has taken over and re-opened the closed Lincoln theatre, Youngstown. . . . Marcia Miller, granddaughter of M. B. Horwitz and daughter of the Richard Millers, will be married Dec. 20 to Ernest Klein. . . . Low Mall, home of foreign and art pictures, re-opened this week after a three-month closed period, with "The Beggar's Opera." . . . Ernest Austgen, manager of the discontinued Ohio theatre, Cuyahoga Falls, is now managing the Palace theatre, Akron, succeeding Stephen Lacause. . . . Arthur Luthi Sign & Displays is vacationing in California. . . . Floyd Peterson has re-opened the Lincoln theatre, Youngstown, and in Niles, Joe Robins has re-opened the McKinley theatre.

## COLUMBUS

Mayor Robert T. Oestreicher, brother of Fred Oestreicher, Loew's publicist, lost the recent mayoralty election by a 253-vote margin to Maynard E. Sensesbrenner after a recount of 94 precincts. . . . Lester Grand, concession manager of Confection Cabinet Co., was in town last week. . . . Local theatre critics were judges in a contest to select an understudy for Mimi Kelly of the stage show, "Little Jessie James" which opens at the Hartman here December 7. . . . Several local neighborhoods are showing "From Here To Eternity" for twice the usual run of top product. . . . Ray Nemo, Columbia exploiter, here for "The Big Heat" at RKO Palace. . . . Hearing on the Sacred Heart Church bingo case at Pomeroy, Ohio will be held December 10. Attorneys for Father George Adams of Sacred Heart requested a postponement to that date.

## DENVER

Harry Goodridge, manager of the Ogden, has been added to the staff at Fox Inter-Mountain Theatres' Denver headquarters, with his job being to conduct a continuing survey of the light, heat, power and water bills of each theatre in the chain. Wm. Low, assistant manager at the Denver, has been made manager of the Ogden. . . . Fred Reed, editor of "The Spotlight," house organ of Fox Inter-Mountain Theatres, is confined to his home because of illness. . . . Ed Mapel, owner of the Gem, and a city councilman, and Mrs. Mapel, are on a month's vacation, to be spent in the southwest. . . . Russell Schulte has been named president of Rialto Theatres Inc., Casper, Wyo., to succeed Ed Schulte, who died recently. R. E. Laney has been promoted to be executive vice-president, while Everett Allan will be general manager. . . . Frank Jenking, Metro publicity man, says he is considering buying a private plane. He says he believes it would be cheaper to commute between here

# WITH THE VARIETY CLUBS



**VARIETY CLUB** in the news. Two events, among many, are here: the election of new officers for the Las Vegas tent, and the annual Kick-off dinner for the Albany Variety's Camp Thacher for boys. Top, the new Las Vegas officers, in usual order: Dorothy Smith, secretary; Bob Loden, property master; Eugene Murphy, press guy; Herb McDonald, first assistant chief barker; Bob Cannon, dough guy; Ernie Cragin, chief barker; Stan Irwin, canvasser; Norman Keller, second assistant chief barker; Fred Soly, canvasser; Jacob Kozloff, international canvasser, and Ben Goffstein, canvasser. Below, Saul J. Ullman, Albany dinner chairman; S. H. Fabian, guest speaker; Donald G. Schino, Schino circuit; General James A. Van Fleet, a guest speaker; Leo W. O'Brien, Congressman, also a speaker; Col. William C. McCraw, Variety International executive director; Charles A. Smakwitz; Forrest L. Willis; Jules Perlmutter, chief barker; John J. Murray, president of the Albany Common Council.

and Salt Lake City then. . . . Bruce Marshall, Columbia salesman, is on the job following several weeks in a hospital and at home following two operations on one of his eyes.

## DES MOINES

Henry Obermeyer has purchased the Rio theatre at Wall Lake from L. G. Ballard. He will not take possession until Feb. 1, 1954. . . . L. A. Miller, 49, of Storm Lake, Ia., a widely-known theatre man formerly from Fort Dodge, died at Lutheran hospital in Fort Dodge. Miller, who served as manager of both the Strand and Rialto theatres in Fort Dodge, retired about a year ago because of ill health. He is survived by his widow. . . . Admission prices have been increased at the Dysart, Ia., theatre by Bob Savereide, owner. Adults will pay 60 cents; students above 12 years of age, 50 cents, and children under 12 years, 20 cents. . . . More and more Iowa theatres are adding new wide-angle screens and projection equipment to go with them. Last week the following announced such improvements: Uptown in Muscatine; Clarion

in Clarion; New Ames, Collegian and Varsity, all in Ames; Lake in Clear Lake, Grand in Oelwein, Breda in Breda and the Odeon in Marshalltown.

## DETROIT

Dillon Krepps kicked off Detroit's second CinemaScope film, "How to Marry a Millionaire," with an invitational preview for 1,800 press, radio, fashion and trade friends Thursday night. . . . 11 Butterfield Theatres have installed CinemaScope screens. The Oakland in Pontiac is running "The Robe" now. . . . 3-D isn't ready to be buried yet. Dick Sloan at the Wyandotte, a two auditorium house, ran "The Stranger Wore a Gun" both 3- and 2-D. 3-D pulled 70% above 2-D. . . . "From Here To Eternity" is in the 13th week at the Madison. . . . New commander of the Russell Johnson post 371 American Legion is Robert Seeley of Altec Service. He replaces Broadway-Capitol's Jack Yellich. . . . Mrs. Ella Bennett is back on the Broadway-Capitol job again after two months lay-up. She's assistant manager there. . . . Metropolitan

(Continued on page 32)



**FOR  
BOXOFFICE  
ACTION!**

**BIG  
EXPLOITATION  
NATURALS  
FROM  
EDWARD  
SMALL**

thru  
**UA**



**RIPS  
INTO YOU  
LIKE  
A DOUBLE-CROSSING  
DAME!**

The screen pulls out all the stops...  
loosing bullet-force fury and tight-  
skirted temptation—in a manhunt  
that roared the waterfront!

EDWARD SMALL presents

**JOHN EVELYN  
PAYNE-KEYES**  
in

**'99  
RIVER  
STREET**

with **BRAD FRANK  
DEXTER FAYLEN CASTLE**

Directed by **PHIL KARLSON** • Screenplay by **ROBERT SMITH**  
Story by **GEORGE ZUCKERMAN** Released thru UNITED ARTISTS



"Thriller! Fast-Paced! Action-Jammed!" — N.Y. POST

**FORTUNE-HUNTERS  
OF THE DESERT!**



EDWARD SMALL  
PRESENTS

**THE  
STEEL  
LADY**



starting  
**ROD CAMERON**

**TAB HUNTER** with **JOHN DEHNER  
RICHARD ERDMAN  
JOHN ABBOTT**

Directed by **E. A. DUPONT** • Produced by **GEANT  
WHITLOCK** • Screenplay by **RICHARD SCHAYER** • Story by  
**AUBREY WISBERG** • Released thru UNITED ARTISTS

"Strong meat...a paying proposition!" — SHOWMEN'S T.R.



(Continued from page 30)

YMCA saw a 10:30 a.m. special showing of "Cinerama" Friday. . . . Jim Robertson, retired owner of the Cinderella and Roosevelt, was in town from Florida. . . . Variety Club opened its Hotel Tuller rooms after a long closing.

## HARTFORD

Morris Pouzzner, who operates theatres in Connecticut and Rhode Island, has moved his offices from the Statler building, Boston, to the Lincoln building, Hartford. . . . The Branford theatre, Branford, Conn., destroyed by fire, is being rebuilt at an estimated cost of \$300,000. The new theatre will have 1,000 seats and parking facilities for 300 cars, according to Irving C. Jacobs, for many years an officer of MPTO of Connecticut. . . . Erwin Needles, son of Henry L. Needles, formerly district manager for Warner Bros. Theatres, has been named commercial sales manager of WKNB-TV, New Britain, Conn. . . . William Brown, formerly with Loew's Poli Theatres, New Haven, and more recently manager of Loew's Evansville, Ind., has been named manager of the Stanley Warner Palace, South Norwalk, Conn.

## INDIANAPOLIS

Trueman Rembusch, retiring president of the Allied Theatre Owners of Indiana, has been appointed to the State Fair Board. . . . The Indiana joined the Boxoffice TV football network for the first time Saturday afternoon, with about 1,600 paid admissions. . . . Al Hendricks, manager of the Indiana, is back on the job this week after his honeymoon trip. . . . Miriam Hultquist, ATOI office secretary, has resigned on account of moving out of town. . . . Murray Devaney, Columbia branch manager, and his salesmen attended a sales meeting in Chicago last week. . . . Joan and Jean Corbett, here to promote "Here Come The Girls," have been added to the cerebral palsy Telethon program on WFBM-TV Nov. 28. . . . "The Robe," at the Indiana, and "The Moon Is Blue," at the Esquire, art film house, both are in their seventh week.

## KANSAS CITY

The four first runs of Fox Midwest at Kansas City (Fairway, Granada, Yower and Uptown) running day and date, present their first CinemaScope offering starting November 25: "How to Marry a Millionaire." . . . "The Robe" is in its eighth week at Fox Midwest's Orpheum, and is slated to be moved over to the Lincoln, of the same circuit. . . . The Midland started "Kiss Me Kate," in 3-D, November 21; with "No Escape" as a second feature. . . . The Kimo, art theatre, has acceded week by week to requests for continuation of the run of "Lili," now in its 28th week. Many patrons have seen it several times. . . . "The Titfield Thunderbolt" is in its second week at the Vogue, art theatre. . . . Many drive-ins have closed for the season. Some are operating only at week-ends—and skipping any week-end that turns up with bad weather. Six drive-ins were open at Kansas City last weekend. . . . F. J. Lee, district manager for United Artists, headquarters St. Louis, was in Kansas City several days. . . . A daughter, Patricia Lee, was born November 10 to Mr. and Mrs. Ralph Amacher. He is U.A. branch manager.

## LOS ANGELES

Succeeding Elbert Trapp, John G. Allender has been appointed manager of the Grove theatre in Uplands, a unit of the Western Amusement circuit. Allender formerly owned and operated 12 theatres in the Northwest, including showcases in Spokane, Pullman, Colfax, and Dayton, Wash. . . . Jerry Baerwitz, MGM salesman, took off for Gotham on a business and pleasure trip. . . . Bookers, salesmen and exhibitors joined in celebrating a surprise birthday for Issy Berman, Eastland Theatres, at a luncheon held at the Nickabob. . . . Sherwood Loew has been named manager of the Canoga theatre, Canoga Park. . . . It will be a double wedding Jan. 24 when Sandra Blumberg and Suzanne, daughters of Al Blumberg, become the brides of Dr. William Singer and Kenneth Reich. The ceremonies will be performed at the Beverly Hills hotel. . . . Rex Truesdale has joined the Finkler booking office, replacing Harry Hollander, who resigned to move to Manhattan.

## MEMPHIS

Memphis Censors, who recently banned the film version of "The Moon Is Blue," have placed their official O.K. on the Arena Theatre's stage presentation of the show. . . . Street Commissioner O. P. Williams said "no" when Arthur Groom, manager of Loew's State theatre, applied for permission to change the name of Monroe Avenue (named for President Monroe) to Marilyn Monroe during the showing of "How to Marry a Millionaire" at the State in which Miss Monroe has a leading role. . . . All roads lead to Memphis Dec. 7, 8 & 9 when Tri-State Theatre Owners (TOA affiliate) holds its annual convention at Hotel Gayoso for exhibitors from all over Arkansas, Mississippi and Tennessee. . . . Tony Tedesco, salesman, United Artists, and Miss Dorothy Garth of Arkansas were married in Memphis and are honeymooning at Hot Springs, Ark. . . . Herbert Kohn, Malco executive, and R. L. Bostick, National Theatre Supply Co., attended Variety Club's mid-winter sessions in Washington.

## MIAMI

Dick Treccase, manager of the Surf, offered the juvenile patrons a treat recently when he had a Saturday matinee of "Don Quixote," put on by the Sam Hirsch Junior Playhouse players, little theatre for the little ones. . . . George Hoover, division manager for Florida State Theatres, was on a combined business and pleasure trip, accompanied by his wife. Itinerary included Washington, D. C. and New York City. . . . Don Tilzer, assistant general manager for the Cloughton Theatres, was on a belated vacation and delayed honeymoon with his recent bride.

## MILWAUKEE

Mr. L. Elman, branch manager here for RKO, has been appointed distributor chairman for COMPO in Wisconsin. Sig Goldberg, Wausau, and A. D. Kvoil, Milwaukee, are exhibitor co-chairman with Harold Pearson, Wisconsin Allied's executive secretary, as secretary. . . . A cooking school was held on the stage of the Majestic theatre, Cudahy, each day for a week. The rental was made possible through the thea-

tre's owners Oliver and Ray Trampe. . . . The board of directors of Wisconsin Allied and other people in the industry here have been invited up to Marshfield December 3 to attend the presentations for Mr. Adler on his 45th anniversary in show business. A dinner at the Elks Club will follow the presentation on the stage of the New Adler theatre.

## MINNEAPOLIS

LeRoy J. Miller, Universal branch manager, was chosen chief barker of the Variety Club of the Northwest, succeeding Ben Berger. Other officers elected were Sim Heller, first assistant; Charles Winchell, second assistant; Tom Burke, property master; and Joe Podoloff, dough guy. . . . Kenny Adams, former northern Minnesota salesman, was promoted to Universal sales manager, replacing Pat Halloran, who was named Milwaukee branch manager. . . . William (Bud) Kelley is a new engineer with Northwest Sound Service. . . . Harry Weiss, RKO Theatres district manager, attended the openings of "The Robe" in Cedar Rapids and Sioux City, Iowa. . . . The Granada, neighborhood house, reopens Christmas day with an art policy. It is the seventh theatre in the Twin Cities to reopen in the past six months. . . . The State, St. Paul, will have a wrestling bout each Sunday night.

## NEW ORLEANS

Thursday, November 19 was a day of grief for theatre owners. Nearly 7½ inches of rain deluged the city, the heaviest day's rainfall in November since 1875. . . . A. M. Randall advised that the Fern drive-in, Woodville, Miss., will only operate on Thursdays, Fridays and Saturdays during the next few months. . . . The 82 drive-in, Stamps, Ark., closed November 21 for the winter months. . . . The Bijou, Houma, La., which was nearly destroyed by fire about a year ago, is being rebuilt. It will be equipped for CinemaScope. . . . Addie Addison, U.A. southern exploiter, was in town to ballyhoo Captain Bill Walsh, Famed Florida Swamp Guide, and the new film, "Shark River." . . . Manager G. Y. Harrell, Jr., Manley's, and the missus are back from a trip through Wisconsin and Minnesota, following the TESMA-TOA trade show in Chicago, which they first attended.

## OKLAHOMA CITY

Tex Harris and his famous trick horse, Amber Star, also Carrol Puckett, famous clown, were at the Rogers theatre and Twilight Gardens Auto theatre in person last week. . . . A cooking school was held at the Will Rogers theatre Nov. 9 through 13 and at the Redskin theatre, Nov. 16 through 20. Many prizes were given away. . . . The Poncan theatre, at Ponca City, held a Friday the 13th Jinx Prevue Horror Show. . . . Each Tuesday night all kiddies under 12 are admitted free at the Airline drive-in theatre. . . . The Ritz theatre, Ardmore, Okla., featured special prices for the showing of "The Master of Ballantrae." Two Adults were admitted for 50 cents, and 2 Kids for 10 cents.

## OMAHA

Wally Johnson, exhibitor at Friend, Neb., and his wife have returned from Europe  
(Continued on page 34)

*"...and for*  
**CHRISTMAS...**

*Please*  
*have*  
*Everybody*  
*help the*  
**CHRISTMAS**  
**SALUTE**



**...it's for the Will Rogers Hospital  
where everybody in show business  
can get free tuberculosis treatment.  
But I guess you know about that—  
You must have *started* it!"**



***It's your Hospital!***

The Variety Clubs—Will Rogers Memorial Hospital is owned by everybody in the Amusement Industry. Anyone in the industry who needs TB attention can get it here AT NO COST...families included.

The Hospital is supported by every employee in our industry through contributions to the Christmas Salute. Everybody's protected—Everybody should share. Employers, get everyone in your organization to contribute. Employees, sign the Salute Scroll, and contribute at least "an hour's pay".

**Variety Clubs** *Will Rogers Memorial Hospital*

National Office: 1501 Broadway, New York 36, N. Y. **Saranac Lake, New York**

The Will Rogers Hospital gratefully acknowledges the contribution of artwork, and plates by United Artists Corp., and of the space by this publisher.

(Continued from page 32)

where they had been touring since April. The Johnsons traveled thousands of miles in a little English car they bought in Britain and sold before they left for home. . . . "The Robe" set a record both for running time and gross receipts at the Orpheum, going four weeks. The Brandeis had just set a four-week mark at that theatre with "From Here to Eternity" the week before. . . . Nate Galbreith, 63, RKO salesman until switching to an auto sales job several years ago, died at his home after a heart attack. . . . Iz Weiner will leave soon to attend the Universal sales meeting at Los Angeles December 6-11. . . . Mr. and Mrs. Vern Lindholm, Ainsworth exhibitors, were in town with their children. . . . Fred Anderson, Brandeis aid, was married last week to Mildred Wright. . . . Ed Resnick, is covering the Iowa territory for Warners. . . . Funeral services were held for Charles Lorenz, MGM head shipper and industry employe in Omaha more than 30 years. . . . A. F. Palmquist bought the theatre at Primm, Ia., at a sheriff's sale and will reopen November 26.

## PHILADELPHIA

The following Stanley Warner neighborhood houses have been put on a week-to-week operational basis—the Sedgwick, Ogontz, Lindley, Felton, Circle and Liberty-Tacony. The circuit's Cross Keys, also a neighborhood house, was sold for commercial purposes. . . . Allied Artists will now handle the billings for the Washington, D. C., branch, with the installation of book-keeping machines under supervision of William Z. Porter, traveling auditor. . . . Moe Verbin, theatre manager, and Walt Potamkin, Columbia salesman, will stage a reunion of the old Showman's Club, originally the Independent Theatre Managers Club, at Palumbo's Restaurant next month. . . . In a series of staff changes at Paramount, James Winters becomes booking manager handling circuit accounts; Matthew Judge becomes booker for the office zone; Tony LaMonaco becomes booker for the Philadelphia and suburban areas; Lou Fortunate remains as booker for Harrisburg and Scranton in upstate Pennsylvania; and John Kane becomes the new office manager. . . . Tom Walker, head of the Comerford Theatre Company, Scranton, Pa., was selected chairman among the civic leaders of Lackawanna County in planning for the observance of the county's forthcoming 75th anniversary celebration. Joe Phillips, of the Comerford advertising department, is also a member of the sponsoring committee.

## PITTSBURGH

The Thanksgiving menu downtown will be either CinemaScope or 3-D. The Harris is now in the ninth week of "The Robe" with no sign of the end of the run, while practically next door, the Fulton is roaring into its third week with "How To Marry A Millionaire." . . . Meanwhile, the town's top de luxers are slugging it out with two 3-D offerings, "Kiss Me Kate" at the Penn and "Hondo" at the Stanley. . . . Norman Morris was installed as the new chief Barker of Tent 1 of the Variety Club at its 26th annual banquet in Hotel William Penn succeeding Carl Dozer. . . . In spite of great notices, the French-made "Secret of Mayerling" failed to click in the Art Cinema, and has been replaced by the Italian-made drama,

"The White Line." . . . "Mr. Potts Goes to Moscow" after two weeks in the Squirrel Hill art house, has been replaced by Alec Guinness' "The Captain's Paradise."

## PORTLAND

"The Robe" moves into a 7th record smashing week at the Orpheum while "Martin Luther" is setting a new running time and grosses at the Oriental theatre. "Luther" heads into a fourth week with still hot take at the box office. This is fantastic for an East Side house. The Oriental is a first run but not located on Broadway with the others. . . . Keith Petzold, manager of J. J. Parker's Broadway and publicity director for the chain, celebrated his 26th birthday this week. . . . Dick Newton, new Paramount theatre manager, has a big campaign worked out for "War of the Worlds." The newcomer along Portland's neon canyon has some top promotions set up for forthcoming product. . . . The 20th Century News goes first run this week with 34 minutes of newsreels as a second feature. . . . L. K. Brisbin, Cine Sound Co., became president of the National Alliance of Theatre Sound Engineers this week.

## PROVIDENCE

"Mogambo" held for a third week at Loew's State. . . . "The Robe" first CinemaScope film to be shown in this area, continues to attract packed houses at the Majestic. . . . The Castle has inaugurated a new give-away, featuring the New Masters Pictorial Encyclopedia. . . . While local police censors refused the Strand's request to present "The Moon Is Blue," this film played for a week at the Casino theatre, Narragansett, later moving over to the Community, Wakefield. . . . The recent screening of "Mr. Potts Goes to Moscow" at the Avon Cinema was the first local showing of this film. . . . The R. I. College of Education is sponsoring a one-night stand of "John Brown's Body" in Veterans' Memorial Auditorium. The cast is headed by Tyrone Power, Anne Baxter and Raymond Massey. . . . As all local stores have started operating on a 6-day-a-week schedule, with Thursday night openings, until Christmas.

## SAN FRANCISCO

Terry Cox, former press agent, Loew's Warfield and Jimmie Lyons, former press agent United-Paramount, are reportedly sending invitations to close friends to attend the wedding down the Monterey Peninsula just before Christmas. . . . Maury Schwarz will start the silent picture only policy at his Rio, December 1. . . . Stanford (Fox West Coast), Palo Alto, has installed CinemaScope. . . . Mary Alice Runyon, secretary, Westland Theatres, resigned to live in Nebraska now that her husband is out of the service. . . . Edwin B. Rivers, owner, Chabot, Castro Valley, is now bidding first-run against Hayward. First picture is "From Here To Eternity."

## TORONTO

Invitations for their annual cocktail party have been sent out by National Theatres. . . . Visitor to the city was Dr. Hugh Flick, head of the New York State Censor Board. He was here to discuss matters in common with O. J. Silverthorne, chairman of the Ontario Censor Board. . . . Wanie Tyers,

formerly assistant, has taken over the post of director of advertising and publicity for Odeon Theatres (Canada) Ltd. He succeeds Larry Graburn, resigned. Staff of Odeon entertained at the screening and party for Mr. Graburn before his departure. . . . Torchy Coatsworth has been named Film Procurement officer for CBC-TV by O. C. Wilson, following the organization of a department that will also do half the buying for independent stations. Coatsworth was formerly with JARO as chief of publicity. . . . Large-scale charity premiere provided opportunity for opening of the Princess in Killam, Alberta. Theatre is owned by John, Joe and Sebastian Komperdo and has 286 seats. . . . Entertainment for wives of delegates attending the various convention sessions here was lined up by Women's Committee of the Variety Club, Motion Picture Theatres Association and Famous Players Canadian Corp.

## VANCOUVER

Work is underway on three new British Columbia drive-ins which will be ready for the 1954 season at Cassidy, Westholme and near Edson. They will make a total of 23 in B. C. . . . Local exhibitors believe distributors will be making a "tragic mistake" if they continue to aim for long runs in "A" houses and forget about the subsequent runs and smaller town situations. Pictures which have had a 5- or 6- week run downtown are doing below average in the outside theatres, showmen report. . . . The old Pantages theatre in Victoria is now the home of a repertory group and renamed the Totem. It's the Capitol City's oldest theatre, having been built in 1913. . . . Castlebar in the B.C. interior will have an outdoor theatre ready for business in the spring of 1954. It is being built by a local syndicate. . . . Premier Douglas of Saskatchewan is no longer a director of Sunset Drive-in Theatres on the outskirts of Regina. He resigned. . . . Kelly Hayter, owner of the Salmon Arm drive-in, for the winter is working as projectionist at the Odeon-Rio. . . . Bernice Gaudreau, Vogue cashier, has replaced Billee Tack as secretary to manager Al Jenkins, with Sylvia Donnelly succeeding her as cashier. . . . Ed Gould, of the Rex theatre staff, is back from a four-month holiday in England.

## WASHINGTON

The Variety Club of Washington presented a truck on Nov. 22 to the Little Sisters of the Poor, to be used in soliciting contributions of food and clothing for the needy. At the presentation were Victor J. Orsinger, 1953 Chief Barker; Jack Fruchtman, 1954 Chief Barker; Morton Gerber, Chairman of the Welfare Committee; Frank M. Boucher, Board of Governors, and Milton S. Kronheim, Variety Club member. . . . Jerome Sandy, Sandy-Lippert, was married to Sydel Sender. . . . Edmund Plohn, manager of the National theatre, celebrated his 70th anniversary of his stage debut. He performed at the age of 5 in Louisville, Kentucky. . . . Eric Johnston, MPA president, was elected to serve on the board of Hot Shoppes, Inc., a chain of restaurants in the Washington area. . . . Jake Flax, Republic Pictures, is back at work after several weeks in Johns Hopkins Hospital, Baltimore. . . . Mrs. Daniel Weinberg, wife of the president of Bedford Theatres is recuperating from surgery.



# "What the Picture did for me"

## Paramount

**JAMAICA RUN:** Ray Milland, Arlene Dahl—I would rate this as just a fair melodrama, enhanced somewhat by Technicolor, but slowed down by poor dialogue and story. In spite of the weak points, the receipts were above average, so if you need a good weekend picture, this one might fill the bill. There is a bit of mystery in the story and it helps to keep the interest. Played Thursday, Friday, Saturday, September 10, 11, 12—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

**JUMPING JACKS:** Dean Martin, Jerry Lewis—There's nothing special to this one except the high rental. My suggestion is that if you can't buy it right, don't play it. Very small town, rural patronage. Played on Saturday and Sunday.—J. R. Snively, Leith Opera House, Leith, N. Dak.

**ROMAN HOLIDAY:** Gregory Peck, Audrey Hepburn—A very good comedy! Audrey Hepburn very good addition to star line-up. Enjoyed by all. Played Thursday, Friday, Saturday, September 10, 11, 12—Combes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

**ROMAN HOLIDAY:** Gregory Peck, Audrey Hepburn—Very nice comedy, enjoyed by all. Scenery of Rome very interesting. Not a special by any means, but did do fair business. Played Sunday, Monday, Tuesday, October 25, 26, 27.—A. Eliason, Koronis Theatre, Paynesville, Minn.

**SHANE:** Alan Ladd, Jean Arthur—Fair western, not too big in our books. Business only average. Believe I lost a little on a four day run—three days would have been plenty. Played Wednesday, Thursday, Friday, Saturday, October 21, 22, 23, 24.—A. Eliason, Koronis Theatre, Paynesville, Minn.

**SHANE:** Alan Ladd, Jean Arthur—Here is the tops in a large or small town where they like a good western. The color is perfect and Alan Ladd is at his best. We opened with our new wide screen on this one—the only theatre within 100 miles with wide screen—and did fine at the B. O. Throw-aways and street bally helped put it over. Don't be afraid of this one. B. O. above average. Weather cold. Played Thursday, Friday, Saturday, October 22, 23, 24.—Charles Reynolds, Marco Theatre, Waterford, Calif.

**VANQUISHED, THE:** John Payne, Jan Sterling—This Pine-Thomas production is not as full of action as are most of their efforts, and the story is rather thin. John Payne and Lyle Bettger are good in their roles, but they are hampered by rather poor direction. The Technicolor is good, and if your fans like this type of picture, it should do okay in most situations. The title is misleading and does not help to attract. The picture should play mid-week. Our gross was below average. Played Wednesday, Thursday, Friday, October 21, 22, 23.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

**WAR OF THE WORLDS:** Gene Barry, Ann Robinson—For some reason or other, Paramount put this one in early, which sure paid off. I think they should give the small towns breaks like this once in a while. It sure does help. This is a very good picture of its kind. Play it—you can't go wrong with it. Played Sunday, Monday, October 4, 5.—James Hardy, Shoals Theatre, Shoals, Ind.

## RKO Radio

**TARZAN AND THE SHE DEVIL:** Lex Barker, Joyce MacKenzie—If you have seen one Tarzan picture, you have seen them all. All are about alike. The kids like them. Played Friday, Saturday, October 30, 31.—Dick Smith, Albany Theatre, Albany, Ind.

## Realart

**BELA LUGOSI MEETS A BROOKLYN GOR-**

MOTION PICTURE HERALD, NOVEMBER 28, 1953

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

**ILLA:** Bela Lugosi, Duke Mitchell, Sammy Petrillo—Bought first run as a novelty product. These two boys are copies of Martin & Lewis. Played with Marciano-La Starza fights—result, average. Strictly low allocation. Played on Thursday and Friday.—L. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

## Twentieth Century-Fox

**KID FROM LEFT FIELD, THE:** Dan Dailey Anne Bancroft—Very good baseball picture which did an average Sunday and Monday business. Played Sunday, Monday, October 25, 26.—Dick Smith, Albany Theatre, Albany, Ind.

**MISTER SCOUTMASTER:** Clifton Webb, Edmund Gwenn, George "Foghorn" Winslow—This is a swell family picture that proved to be very successful. I sent two passes to each Scoutmaster in the area and received close cooperation with the local Scout executive. Clifton Webb was good as the Scoutmaster, but George "Foghorn" Winslow stole the picture away from him. Each community has some Boy Scout activity, so this picture should please almost any audience. Our patrons enjoyed it very much. It's worth good playing time. Played Saturday, Sunday, Monday, Tuesday, Wednesday, October 24, 25, 26, 27, 28.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

**RETURN OF THE TEXAN:** Dale Robertson, Joanne Dru—For a small, rural town, this one is tops. Don't think it would be good for a big town or city, but for small towns, it is a dandy. Play it by all means. Played Monday, Tuesday, Wednesday, October 12, 13, 14.—W. N. McIntosh, Pembina Theatre, Manitou, Man., Canada.

**RUBY GENTRY:** Jennifer Jones, Charlton Heston—Well made movie that holds the interest all the time. My patrons liked it lots and our playing the hit tune, "Ruby," for about five weeks ahead got them in the mood for the film. Fine performances all around. It should do well in all situations. Played Thursday, Friday, Saturday, August 27, 28, 29.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia, Africa.

**SILVER WHIP:** Rory Calhoun, Dale Robertson, Robert Wagner—Fox put three of Hollywood's young stars in a picture that ranks as one of the worst westerns released this year. The film lacks direction, acting and Technicolor. It is even doubtful if the latter would have helped it. Audience reaction was negative, and some walk-outs occurred. There are many westerns you can play, so pass this one. Robert Wagner was the only redeeming feature in the picture. Business was average. Played Wednesday, Thursday, Friday, Saturday, October 14, 15, 16, 17.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

**TAXI:** Dan Dailey, Constance Smith—A big disappointment from start to finish—an impossible plot and certainly not for Dailey's talent. Played Thursday, Friday, Saturday, September 24, 25, 26.—Combes and Hudson, Empress Theatre, Lloydminster, Sask., Canada.

**TAXI:** Dan Dailey, Constance Smith—A fair mid-week picture in which I think Dan Dailey was miscast. My patrons like to see him sing and dance. Did below average business both nights. Played Thursday, Friday, October 8, 9.—James Hardy, Shoals Theatre, Shoals, Ind.

**TITANIC:** Clifton Webb, Barbara Stanwyck—Brought out the older folks and showed just a bare profit, which is unusual now. Played Sunday, Monday, Tuesday, October 4, 5, 6.—L. Woody, Palace Theatre, Golden City, Mo.

**TREASURE OF THE GOLDEN CONDOR:** Cornell Wilde, Constance Smith—This one had something different in it which I cannot explain—a very good adventure picture. Don't pass it up—play it. Did above average business on it. Played Sunday, Monday, October 18, 19.—James Hardy, Shoals Theatre, Shoals, Ind.

**WHERE THE SIDEWALK ENDS:** Dana Andrews, Gene Tierney—Played one day to one of the best grosses we ever enjoyed. Worth repeating. Bought fair. Ever since we have discontinued a western on our Saturday billing, I find that business is some better with other types as well as a good police, spy or comedy picture. Worth making a change regularly. Patrons appreciate this. Played Saturday.—L. Jay Sadow, Starlight Drive-In Theatre, Rossville, Ga.

## Universal

**ALL I DESIRE:** Barbara Stanwyck, Richard Carlson—Barbara Stanwyck has always proven to be a good draw in this community. Although I hesitated to play a "woman's picture" on Sunday, the picture came up with a good gross for the three days. Miss Stanwyck gives a good performance, as does Richard Carlson (how did he get out of doing this in 3-D?) and Lyle Bettger. If your patrons like Barbara Stanwyck, they won't be disappointed in this portrayal. Played Sunday, Monday, Tuesday, September 13, 14, 15.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

**CIMARRON KID, THE:** Audie Murphy, Beverly Tyler—Blood is the only drawback—otherwise Murphy keeps his record clear with another realistic performance that in spite of the gore seemed to please even the women. Doubled with "Strange Fascination" (Col.) to slightly under average business, but the harvest has them busy, so this could have been the difference. Played Friday, Saturday, October 16, 17.—Bob Walker, Uintah Theatre, Fruita, Colo.

**GREAT SIOUX UPRISING, THE:** Jeff Chandler, Faith Domergue—This is a good Technicolor outdoor picture, with Indians and Cavalry as the main story line. The action is limited, and this helps the picture rather than hindering it. Jeff Chandler gives a good performance, and the supporting cast is adequate. Business was above average for the run, so if your fans like western type pictures with Indians, be sure to play this one. Played Wednesday, Thursday, Friday, Saturday, September 23, 24, 25, 26.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

**IVORY HUNTER:** Anthony Steel, Dinah Sheridan—Don't let your prejudice against English productions scare you away from this one. The story isn't very strong, but the animal shots will please everyone and you will send folks home feeling they've been entertained. This, with Bank Night, gave us slightly above average business. Played Wednesday, Thursday, October 14, 15.—Bob Walker, Uintah Theatre, Fruita, Colo.

**LAW AND ORDER:** Ronald Reagan, Dorothy Malone—Another good western from Universal. This one hits the spot for small towns and rural patrons—a very good action picture. You can't go wrong on this one. Played Saturday, October 24.—James Hardy, Shoals Theatre, Shoals, Ind.

**LAWLESS BREED:** Rock Hudson, Julia Adams—This is a very good western for small towns. In fact, I have yet to get my first bad western from Universal. They sure know how to pick their actors. Most of all, they also have the right film rental. Keep 'em coming, U.I. Played Sunday, Monday, October 25, 26.—James Hardy, Shoals Theatre, Shoals, Ind.

# People in The News

TRUEMAN T. REMBUSCH, Allied States Association's director from Indiana, has been appointed by Gov. GEORGE N. CRAIG of Indiana to serve as a member of the Indiana State Fair board.

EDMUND C. GRAINGER, JR., son of E. C. GRAINGER, RKO Theatres executive, was admitted to practice before the United States Supreme Court on November 16.

JOSE O. MANDING, acting manager for RKO Radio of the Philippines office, has been promoted to manager.

WOLFE COHEN, president of Warner Bros. International, left New York Tuesday for Colombia, S. A. He also will make short visits to the company's branches in Puerto Rico, Santo Domingo, Panama and Mexico and then visit Burbank before returning to the home office.

G. ROWLAND COLLINS has been elected a director of Loew's, Inc., to succeed HENRY ROGERS WINTHROP, resigned.

HAROLD RINZLER, of the Randforce Circuit, will head the committee covering all independent and circuit theatres and home offices of the latter for the Greater New York Councils, Boy Scouts of America 1954 finance campaign. RICHARD WALSH, president of IATSE, has accepted the chairmanship for the theatre guilds and unions; NATHAN LAPKIN, vice-president of Stanley Warner Management Corp., will be chairman for the theatrical equipment suppliers and concessionaires, and JOHN BERGEN will head the trade paper committee.

EDWARD FABIAN, of Fabian Theatres, Tuesday was elected chief barker of the New York Variety Club, succeeding EDWARD LACHMAN.

## National Net \$2,500,000

HOLLYWOOD: National Theatres, Inc., and voting-controlled subsidiaries this week reported a tentative consolidated net income of approximately \$2,500,000 for the fiscal year ended September 26. This equals about 90 cents per share on the 2,769,486 shares outstanding.

National Theatres, Inc., is the company organized last year to operate the business formerly conducted by Wesco Theatre Corp. and Roxy Theatres, Inc., formerly subsidiaries of 20th Century-Fox. The net income of the Wesco and Roxy companies for the year ended September 27 last year was \$1,877,391, equivalent to 68 cents per share on National Theatre stock outstanding.

## Conclude New 18-Month Spanish Agreement

An 18-month agreement with Spain, calling for 145 permits for member companies of the Motion Picture Export Association, has been concluded, it was disclosed in New York this week. Eric Johnston, MPEA president, has directed Griffith Johnson, MPEA economist now in Madrid, to sign the pact. Conclusion of the agreement came after Spanish representatives went along with a number of MPEA recommendations, including the clarification of the 40 per cent remittance clause. The number of permits to be allocated to non-MPEA members will be from 40 to 50 in the 18-month period, it was reported. The agreement is scheduled to go into effect on December 1 of this year.

## Boston Exhibitors Guests Of Disney Productions

Walt Disney Productions played host at luncheon last week in Boston to circuit heads and film buyers and independent theatre owners, as a launching of the re-release of "The Wonderful Adventures of Pinocchio." The picture starts in February at the Memorial Theatre in that city. Among luncheon personalities were Leo F. Samuels, Charles Levy, and W. H. G. Smith, of Disney Productions; Nat Levy, Dave Cantor, and Mervyn Houser, of RKO Radio; Hatton Taylor and Joe Longo, also of that company; and Nathan Yamins, Samuel Pinanski, Arthur Lockwood, Louis Gordon, and Martin Mullin, exhibitors. Mr. Levy gave a resume of the campaign planned, and Mr. Smith told of the tie-ins made.

## Mirisch to Produce Three For Allied Artists Release

HOLLYWOOD: Three pictures, all in color by Technicolor and one in CinemaScope, will be produced personally during 1954 by Walter Mirisch, Allied Artists executive producer. The first will be "The Annapolis Story," to be followed by "The Black Prince," to be done in CinemaScope in England with Associated British Pictures participating in the production. The third will be "Wichita," set for next summer.

## Fred Morin Dies

Fred Morin, long a member of Altec Service Corporation's New York staff, died at his home there November 16. He was a member of the operating division in association with Arthur Rademacher, assistant operating manager. He is survived by his wife and a son.

## Fitzgibbons Honored by Film Trade

TORONTO: John J. Fitzgibbons, president of Famous Players Canadian Corp., Wednesday evening accepted the portrait plaque in bronze, which signified him as the Pioneer of the Year, at one of the largest industry gatherings ever to be held in Canada, at the Royal York Hotel. The presentation made by the Canadian Picture Pioneers was one of many highlights of a week of industry meetings.

The dinner was a symbol of the respect held by all members of the industry for Mr. Fitzgibbons, who undoubtedly holds the position in Canada as being the spokesman for the whole industry when he speaks. During the most trying years, he has served both the industry and the nation.

Mr. Fitzgibbons came to Canada from New England in 1929, and since then has become a leader in Canada's national life. He has headed every important Canadian industry organization, including the Canadian Motion Picture War Services Committee. His highest honor came for his wartime service in the industry when he was awarded the CBE by the late King George VI.

Also honored at the dinner for their contributions to the industry were Miss Ray Lewis, Col. John A. Cooper and Bernard E. Norrish. Miss Lewis has always been a hard worker on behalf of the industry, while Col. Cooper has for many years been the chairman of the board of the Canadian Motion Picture Distributors Association. Mr. Norrish recently retired as president of Associated Screen News.

## William Zimmerman Resigns RKO Post

William Zimmerman, vice-president of RKO Radio Pictures, Inc., has announced his resignation from the company to enter into the practice of law. Since joining RKO in 1934, Mr. Zimmerman has been active in all phases of the industry. He participated in the drafting of the 1940 consent decree in United States v. Paramount and the national arbitration system implementing this decree. He engaged in the negotiations in 1952 for an over-all industry arbitration system and was one of the industry spokesmen in the recent hearings conducted by the United States Senate Committee on Small Business. After 12 years on the legal staff of RKO, Mr. Zimmerman in 1946 was made a sales executive and later was appointed assistant to the general sales manager. He was for a period in 1952 general counsel, vice-president and a director of RKO Radio Pictures, Inc., and general counsel and vice-president of RKO Pictures Corporation. Mr. Zimmerman will maintain his office at RKO possibly until January 1, 1954, at which time he will announce his permanent plans.



# MANAGERS' ROUND TABLE



*An International Association of Motion Picture Showmen—Walter Brooks, Director*

## The Last of the Big Broadway Stage Shows

ONE by one, big Broadway theatres have dropped stage shows, in this sweeping revolution that effects all theatres, large and small, and so with the end of stage attractions at the Paramount Theatre last week, there is but one left—the imperishable Radio City Music Hall—which will remain, as a monument to Roxy's stage policy for first run theatres, which did so much to mark an era in our business. The Music Hall stands out, across the nation and around the world, for the sheer excellence of its stage presentations, and it is often a matter of very real speculation, whether the stage show or the picture, makes the program. There have been times when even the experts couldn't be sure. At any rate, people will still be thrilled with this attraction.

It started to slip, as a policy, when Warner's Strand dropped out, although they had some good and unusual shows, including a Parisian import that we remember. Then the Capitol followed suit, to join Loew's State as another big stage house without a "flesh" program. Although vaudeville had been formally interred, it came back to the Palace, thanks to the vision and vitality of Sol C. Schwartz, of RKO Theatres. That left both the Paramount and the Roxy, and of these the latter abandoned its stage shows with the coming of CinemaScope, although the public conceded that the new ice shows, under the direction of Arthur Knorr were among the best ever seen on Broadway.

Just the other day, we read that the practically new Center Theatre in Rockefeller Center was to be torn down, and we are glad to report that this fine theatre has at least won a respite, for National Broadcasting Company will renew its lease for another two years. After all, it's a magnificent theatre, and the first that was ever built from the ground up, with the coming of sound, to be acoustically perfect for the new "talking" pictures. But it makes a wonderful television studio.

Similarly, the institutional value of the Radio City Music Hall will continue, for people will talk, everywhere, about the

### MEET THE WOMPI's

We didn't know until we heard from Kyle Rorex this week, of another innovation in industry relations that originates with the Texas COMPO—"the WOMPI's"—an organization of the Women of the Motion Picture Industry.

He says, "We are very proud of the WOMPI's, here in Dallas, and the plan is to set up charter organizations in each exchange center, to be made up of secretaries, receptionists, bookers, etc., employed along each Film Row.

We would like to carry the idea further, with the suggestion to Kyle Rorex and COMPO that such an organization should most certainly be extended to theatres, to include those distaff members of the Round Table, theatre cashiers, assistants and others who represent the industry in their contact with the public. It counts, at the grass roots, more than elsewhere.

The Dallas chapter now has 100 members, and includes such honorary members as Dorothy Lamour, Mary Pickford, and a lady by-line writer on the Dallas Morning News, which opens up still more doors in the practice of public relations. Atlanta was the second of the Clubs, with 93 members, and New Orleans is the third to be organized, with 120 members, doubtless to include the managers of the Saenger houses, since this circuit has had the feminine touch for some years.

Music Hall stage show, and that will bring them back, again and again and again. All reserved seats for the Christmas Holiday season have been sold out for months, and the Music Hall got a \$2.40 admission price for these seats, long before Cinerama or CinemaScope accomplished it. There's a feeling of permanence about the Music Hall that is heartening.

THE FIRST five of the "Movies and You" short films produced by the industry three years ago, paid for the entire series of eight pictures, which gives you an idea of what can be done with public relations films for the benefit of the industry, when these are released and distributed to theatres in a thoroughly professional manner. With such a good start, we should have had other films—and particularly, more that told the manager's story at the grass roots, rather than all about Hollywood studio technique.

Now comes the announcement that our industry series has been selected by the Ford Foundation's Fund for Adult Education, as material to be supplied to purely educational TV stations, when and if these are in operation. Currently, there is but one such TV station, but twenty-five or more may be expected within a year or so. The statement is made that our industry films, in 16-millimeter, still enjoy wide non-theatrical circulation to schools and elsewhere, but cannot be shown by any commercial television station, because of restrictions raised by production sources.

A PROMINENT club woman in an eastern state hampers our style by writing a most interesting letter and then requesting that we don't mention her name or the name of her Federation. Which is a real handicap in trying to tell this story.

It seems that she has been a subscriber to the Motion Picture Herald for several years, and she reads "every word" of the Managers' Round Table. She says she could be a manager with what she has learned in these pages—and probably do a better job than most managers who don't follow our meetings too closely. She liked the recent reference to John S. Falco's "Business Education Day" at the Majestic theatre, Beloit, Wisconsin, and that was what prompted her very flattering letter. We are making her an honorary member of the Round Table, complete with membership card, and we hope she goes calling on theatre managers.

—Walter Brooks



# Posting Public Notice

Sam Gilman, manager of Loew's State theatre in Syracuse, devised this attractive flash front for "Mogambo" with a 24-sheet atop the marquee, where it supplied pictorial art for the display.



And, below, another of Sam's creations for the inner lobby, this time with a set of Metro's color stills in support of a standee, which includes more poster art.



Ed McGlone, manager of the RKO Palace, Cincinnati, interviews a patron via tape recording at the sneak preview of "Calamity Jane."



Johnny Corbett, city manager for Schine theatres in Gloversville, takes a group of teen-agers on a tour of the Glove theatre, to show them the life of a theatre manager.



Bill Elder, manager of Loew's Penn, in Pittsburgh, on stage with an attractive disc-jockey to demonstrate MGM record albums for "The Torch Song."

# Staff Training Film Offered To Theatres

"Courtesy Is Contagious" is the title of the training film for theatre managers, produced with the sponsorship of TOA and financed by Irving Mack, as a contribution to showmanship. It's a good film, and it proves that the esprit de corps, in a well-managed theatre, can extend down through the staff and meet the customers at the door, if it is planned that way.

In this fictionized story, we see an imaginary theatre operation where the staff are obviously bored, the manager is busy, the customers have to fight their way through obstacles to obtain ordinary service, much less courtesy. A waiter who serves the manager at lunch believes in the theory that all of his customers are Very Important People, but the manager never sees the point.

When the waiter and his wife telephone the theatre to find out what is playing, they receive a rebuff from the cashier, who answers the phone. The waiter reads in the paper that a prominent Senator is in the city. So he decides to try an experiment. He calls the theatre to say that "the Senator and his wife" are coming to see the picture. The cashier is all attention, for the first time. The waiter and his wife arrive, assuming the role of a distinguished guest. They get plenty of service.

The change of attitude on the part of the house staff is immediately apparent. We see the "before" and "after" contrast in the behavior of the doorman, the usher, the concession counter girl—and even the manager comes out of his hole in the wall, to greet the Senator in person. There is no surprise finish—for the point has been made, and it is proven that "courtesy is contagious" for it spreads through the whole operation of the theatre, as an improvement in management policy. The film was produced by Video Pictures, Inc., in New York City. All the scenes were photographed in the studio, but are adequate. The picture runs 15 minutes, and is intended solely for staff training, and not for the public.

Prints will be sold outright, in a variety



The pseudo-Senator is greeted with enthusiasm by the revitalized theatre staff, impressed with a celebrity.

of ways. For \$250 a group of theatres can buy one print for their own use. Circuits may obtain prints at \$150 for each group of twenty houses in their chain; thus, a circuit of 60 theatres would be asked to buy three prints. Individual theatres may rent the film for \$10 per day, and either 16-millimeter or 35-millimeter prints are available at the same price. Irving Mack is happy to say that 40 prints have been sold, and that "it has only begun to sell." The success of the first issue will determine the future series.

The film is dedicated "to those theatre owners and operators who believe their employees can and should be Ambassadors of Good Will." It was produced under the technical direction of Walter Reade, Jr., president of the Theatre Owners of America.

—W. B.

## "The Robe" Coverage

A. H. Talbot, manager of the RKO Iowa theatre, Cedar Rapids, and C. L. McFarling, manager of the RKO Orpheum theatre, Sioux City, among those entering fine campaigns on "The Robe" in their midwest situations.

## Again They Do It!

North, South, and Midwest share in the fourth of MGM's "Lucky 7" Showmanship Contests, announced at the week-end. Campaigns were on "All the Brothers Were Valiant"—and apparently, all the showmen were also, and from situations not hitherto heard from. The winner in the top-bracket, cities over 100,000 population, was Matt Saunders, manager of Loew's Poli, Bridgeport, Conn., who richly deserves the \$500 prize on past, and present performance. The cost of the campaign will be paid additionally.

J. B. White, manager of the Georgia Theatre, Columbus, Ga., was the winner of the \$250 award in the 10,000 to 100,000 population group, and this does our heart good, for he is one who has long been outstanding in this category, and we are proud to see him a winner, with cash on the line. In the final classification, under 10,000 population, we welcome Ted Irwin, owner of the Electric Theatre, Larned, Kansas, and if we remember his entry correctly, it's a theatre that seats 400, second-run in a town of less than 5,000 population. He gets \$100 and his campaign costs paid by MGM and we're glad.

## "Mogambo" Campaign Is Entered for Awards

Gerry Germain, who won a \$250 prize in Metro's "Lucky 7" Contest for his proposed campaign on "Mogambo"—and then had MGM pay the costs of the campaign as an additional award, has submitted the results of this campaign in book form as an entry for the Quigley Awards in the fourth quarter. We saw the prospectus, and we can see the outcome, as it was laid on the line, at Dipson's Palace theatre, Jamestown, N. Y. It's good, and complete, filled with the kind of detail that proves good planning. And the basic idea is pleasing to both manager and circuit, with double advantages and prize features. Everything is used, from a poster campaign with luminous 24-sheets to a six-day radio campaign, and unusual merchant cooperation. Newspaper tieups include novel contest ideas to supplement excellent advertising styles.

## Another Group of Winners in Metro's "Lucky 7" Plan



Arnold Gould, city manager for the Durwood circuit at Jefferson City, Mo., gets his \$250 check from the Lieutenant Governor with Bernie Evans, looking on for his proposed campaign on "Torch Song." Paul Townsend, advertising manager for the Midwest theatre, Oklahoma City, gets \$500 from George Fisher, MGM branch



manager, and at right, Jesse L. Marlowe, winner in towns of less than 10,000, gets \$100 for his campaign at the Van Croix theatre, Melbourne, Florida, with Tony Harper, field man, and Fred Hull, Jr., branch manager, as spectators. MGM also pays the campaign costs in each instance, which provides an award for both owner and manager.

# JOINT CONFERENCE OF DETROIT MANAGERS



Edward L. Hyman, first Vice-President of ABC-Paramount Theatres, spoke at a joint meeting of Northio Theatre Managers and United Detroit Theatre managers and executives in Detroit at the Statler Hotel. It was the first "get together" of the two ABC-PT affiliates since Harold H. Brown, UDT President, was named Vice-President of the Northio Circuit.

Left to right in the picture: (seated) M. W. Rose, United Detroit Theatres Supervisor; Mrs. Nelrose Lentz, Strand Theatre, Middletown, Ohio; Bernard Levy, ABC-PT, New York; Edward L. Hyman, Vice-President ABC-Paramount Theatres; Harold H. Brown, President, United Detroit Theatres, Vice-President Northio Circuit; Miss Jennie Schoppe, Manager, Vogue Theatre, Detroit; Miss Marie Olcese, Manager, Alger Theatre, Detroit; Gilbert Green, United Detroit Theatres Supervisor.

Second row (standing) Ben Johnson, Manager, Ramona Theatre, Detroit; Robert Salter, Purchasing Agent, United Detroit Theatres; Thayne Lentz, Manager Bloomfield Theatre, Birmingham, Mich.; Richard Sklucki, Manager, Birmingham Theatre, Birmingham, Mich.; Jack Cotaldo, Manager, Mel Theatre, Melvindale, Mich.; William Cadmus, Manager, Riviera Theatre, Detroit, Mich.; Miss Dale Young, Manager, Norwest Theatre, Detroit; Mrs. Alice N. Gorham, Advertising Director, United Detroit Theatres; James Toombs, Kentucky Theatre, Danville, Kentucky; Jack Haynes, Film Buyer, United Detroit Theatres; Frank Perry, Manager, Varsity Theatre, Detroit; James Easson, Manager, Woods Theatre, Grosse Pointe, Mich.; C. E. O'Bryan, Manager, Palms Theatre, Detroit.

Back row (standing) Jack Sage, Manager, Michigan Theatre, Detroit; Calvin Collard, Manager, Cinderella Theatre, Detroit; Don Utz, Manager, Palace Theatre, Marion, Ohio; Celay Allen, Manager,

Marion Theatre, Marion, Ohio; Charles Whittaker, Manager, Fisher Theatre, Detroit; James Rairdon, Manager, Paramount Theatre, Fremont, Ohio; Frank Sutton, Manager, Rialto Theatre, Hamilton, Ohio; Dwight Kirk, Manager, Paramount Theatre, Middletown, Ohio; William Dodds, Manager, Paramount Theatre, Hamilton, Ohio.

## December Meeting of The Dallas WOMPI's

The regular monthly meeting of the Dallas chapter of the Women of the Motion Picture Industry will be held December 3rd at the Adolphus Hotel. The Rev. William Alexander, pastor of the First Christian Church in Oklahoma City, will be guest speaker. Because of the enthusiastic response which the Rev. Alexander received during Texas COMPO's kick-off Movietime campaign, a special invitation has been extended to film industry of Dallas and a capacity audience is expected. The Rev. Alexander is the owner and operator of a drive-in theatre, and a popular speaker at exhibitor meetings.

## Has Two Christmas Shows on "Rental"

Charles Tamme, manager of Schine's Kent theatre, Kent, Ohio, has sold two Christmas Shows in advance to local merchants—who buy the house on a rental basis and distribute their own gift tickets. The first is scheduled for Dec. 12th and the second for December 19th, so Charlie still has a chance to sell two more—with local merchants on his waiting list. It's Schine policy, to underwrite these special shows so the sponsor pays for everything—and likes it! Results prove that the idea is growing, each year, in all Schine towns.

## Shaffer Has An Entry In 4th Quarter

Thanks to Eddie Solomon, of 20th Century-Fox, and at the request of Willis Shaffer, manager of the Fox theatre, Hutchinson, Kansas, we have received the original campaign which he entered in the "Thief of Venice" contest, conducted by 20th Century-Fox, as an entry for the Quigley Awards in the fourth quarter. The contest closed last May, and it has been an interminable time interval, but we are glad to see this campaign, so we can review it for Round Table members. It didn't win; and we would like to see the winner in contrast with this entry. It would have been better if we had the opportunity to review the showmanship involved while the film was still current, at least in subsequent runs.

## Fox-Midwest Watching

We don't know when we've seen a better campaign from Willis Shaffer, and that's saying a lot, for he has been a two-time winner of the Quigley Grand Award, which was richly deserved. We know that all eyes, in his circuit of 135 Fox Midwest Theatres, are focused to see what campaign wins from their group, and they must have been disappointed, if they saw this example, carried through by the original expert. As usual, Willis had terrific cooperation from local merchants, and as an added touch, he has, this time, testimonial letters from these merchants, saying that they were highly pleased, and will do it all over again.

The slant, throughout, was mystery, and the wearing of masks. A local Chevrolet salesman posed on the street as "The Thief"—in costume, wearing a mask, and of course, with the sponsorship of Davis-Childs-Chevrolet Motors. The winner, in the local contest identified him, for a \$25 savings bond. The newspaper participated in building up the mystery and suspense, over several days in advance of the picture. Cooperation with local and national advertising for the film was utilized to the utmost.

## Shaffer Is a Showman

A "Treasure Hunt"—known to Round Table members as a familiar showmanship device, and a "Wheel of Torture"—new this time from Hutchinson, were also merchant tieups, thus obtaining a lot of advertising and publicity without cost to the theatre. A special screening for library and high school people, good use of 24-sheets, and two 15-minute programs and 40 spot announcements on local station KWHK were featured. Willis says, in summing up, "Campaigns of this type are definitely a boon to show business, which was proven by a 300 per cent increase over our average gross."

We would still like to see the campaign that won the prize at 20th Century-Fox, and it must be a lulu.

—W. B.



## Canadian Winner



FRANK COLAMECO, general manager for Timmins Theatres, Ltd., at Timmins, Ontario, has been judged the winner in the Canadian Digest's Annual Showmanship Contest, in which many Round Table members took part. His campaign on "Million Dollar Mermaid" at the Palace theatre, was given first prize, with many contenders represented from across Canada. He sends tear sheets from the Timmins Daily Press, to show editorial appreciation of his showmanship in the local paper. They were proud of their townsman and the honors he won.

The campaign is a full one, beginning with a bathing beauty contest and fashion show, with the sponsorship of local merchants. He sends photos of these winners, also, and we can believe what they say about Canada, but swim suits are slightly out of season in these parts. The point was that Frank obtained 5,460 lines of free advertising and publicity in local papers, not including the news story of his prize-winning. We compliment him on the kind of cooperation he gets from the home folks, proving his popularity and how much he deserves the showmanship award.

We're glad to welcome Frank Calameco as a recent member of the Round Table, and wish that he would send us more examples of his skills, as a contender for the Quigley Awards. He has four theatres under his direction, including the Victory, opened in 1947, the Cartier and the Broadway. Next year, he will have been 25 years in this business, with the same employers.

## Loew's Theatres Play "War of the Worlds"

Eddie Dowden's eager beavers at Loew's Theatres, in New York, did a nice neighborhood job with Paramount's "War of the Worlds" around the metropolitan circuit, using street ballyhoo and coloring contests.

# Selling Approach

**KISS ME KATE**—An MGM Color Musical. Famed stage hit, with Cole Porter songs. Kathryn Grayson, Howard Keel, Ann Miller, in a hilarious love story of a hot-headed beauty and the handsome guy who tames her. Ann (Legs) Miller is the surprise gift to your audience. This lady is faithful to her fashion. You will use at least one of Metro's unique ads to sell these stars in character. 24-sheet and all accessories have art materials, and suggest the advertising slant in the three-fold title. Special herald from Cato Show Print in two-colors, available, like other materials, to offer either 3-D or 2-D versions. Newspaper ad mats similarly divided, with plenty of teaser ads, and display ads, to sell either way. Pressbook gives you comparative and supplementary copy to provide for both dimensions. Metro's unique complete campaign mat for small situations, now in general use throughout the industry, gives you nine ad mats and slugs, two publicity mats and a yard of linotype border to give your ads a new look. Fourteen Cole Porter songs make music tieups that will attract new business from those who seldom go to the movies. MGM Records offer plenty of cooperation at the local and national level. A full page, co-op ad mat, No. 8XA, will fill out with sponsored ads at no cost to you. Metro's excellent 8x10 color stills, 12 to the set, make special displays. Lots of fluorescent banners, valances, and burpees, for flash fronts, and they pay off.

**BLOWING WILD** — Warner Brothers. Gary Cooper and Barbara Stanwyck in a thrill-packed picture, filmed in Mexico. The whole black-gold border knew that the "Gringo Giant" was on the rampage. Only the lady with the lying eyes knew why. They had crossed him once too often, and now he was "blowing wild." A story of the oil country south of the border. 24-sheet and all posters made to order with giant portrait heads of Gary Cooper, and pressbook suggestions as to how to use this art-work in lobby and marquee display. There is no better way to get so much for so little. No herald listed, but you can use oversized ad mats—and print your own, with the cooperation of a merchant sponsor to pay the bill. Ad mats are numerous and exciting, with an excellent assortment in the big 35c bargain mat for small situations, which includes six ad mats and two publicity mats. Strangely enough, there's a music tieup with the title song written by the composers of that single song hit in "High Noon." A "Guess the Stars" mat, No. 382-101X, will make a good newspaper contest idea, and a "Story in Pictures" mat, No. 382-501X, will also get free space. The coloring mat is good for kids. Publicity mats on this attraction look more exciting than usual and will land. All ad mats are underlined for WarnerPhonic Sound, where theatres are so equipped.

**BOTANY BAY**—Paramount. In thrilling color by Technicolor. The big motion picture—history's most exciting sea story. From the best-selling novel by the authors of "Mutiny on the Bounty." Alan Ladd, James Mason, in a film story of high adventure. Two kinds of 24-sheets; two kinds of posters, in a Paramount innovation. Block posters, and pictorial posters, both artistic. The pictorial styles are made to supply art work for lobby and marquee display. The block style will attract and demand attention in advance and away from the theatre. Unusually good art work throughout in herald, window card, all accessories. Newspaper ad mats in two styles, also! Advance teaser ads which sell the picture in the "block" style—and plenty of highly attractive pictorial-style ad mats in varying sizes. You'll find the color of the story in this advertising, and a set of Color-Glo to sell color with color in special lobby frames. The complete campaign mat at 35c from National Screen gives you twelve ad mats and slugs, and two publicity mats, all for the price of one. A bargain, in small situations, that should be standing order.

**SABRE JET**—United Artists. The high and mighty saga of the jet-blazing aces who fly the world's hottest skies. The thundering story of Uncle Sam's flying bullets, in color by Color Corp. of America. The whole nation thrilled to the premieres in Dayton and elsewhere, done with the cooperation of the Air Force. No poster larger than a 6-sheet, but these will give you passable poster cutout material. Herald keys the campaign in small situations. Newspaper ad mats are okay and there are some teaser ad mats that look like news pictures, one-column wide. The composite ad-publicity mat at 35c from National Screen, gives you eight ads and two publicity mats, for a bargain, for sure. Small theatres should never fail to buy the bargain mat which gives you a choice of material at the price of a single mat. It costs no more to have a showman's chance to do something different, instead of the same old routine. Put it on standing order, for every picture you play. Good merchant tieups are suggested in the pressbook. More than 800 U. S. Air Force bases and installations are ready to cooperate in your area, with support for lobby and theatre front displays.

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## THEATRES

FOR SALE—ONLY LOGAN COUNTY DRIVE-IN, Russellville, Ky. 300 speakers. SHELBY McCALLOM, Benton, Ky.

FOR SALE — WAYNE COUNTY DRIVE-IN, Wallington, N. Y. New screen and buildings. 300 RCA speakers. JACK FREEDMAN, 444 Carter St., Rochester, N. Y.

FOR SALE: MONTANA THEATRES, ROUND-UP and Martin City. Money-makers. No television. Wire McADAM, Livingston.

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S.O.S. MEANS SYMBOL OF SAVINGS! HOLMES dual Projection-Sound complete, excellent \$495; DeVrys rebuilt \$895. Time deals arranged. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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MAKE MONEY MAKING MOVIES — SHOOT local newscasts, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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## Universal Terminates Bank of America Suit

WASHINGTON: Termination of a suit instituted by Universal Pictures against the Bank of America in 1951 concerning 10 independently produced pictures was disclosed to the Securities and Exchange Commission here by Universal. The company reported the action was ended by a stipulation for dismissal, with prejudice, of all claims of the Bank of America against Universal. In New York, a Universal spokesman, commenting on the suit, said the pictures were all produced in 1946 and 1947 by independents. Under the stipulation both parties agreed to withdraw their claims and counterclaims.

## NY Appellate Division Reverses "Teen Age Menace" Decision

The New York Appellate Division last week reversed the Board of Regents refusal to license "Teen Age Menace," which deals with the narcotic traffic. The Regents had ruled the film would incite to crime, tend to corrupt morals, and was immoral. The Regents are expected to take the case to the Court of Appeals some time in January. The petitioner from the Regents' ruling was Broadway Angels, Inc. It invoked constitu-

tional guarantees on freedom of expression and cited the U.S. Supreme Court decision on "The Miracle."

## Legion Approves Four Of Seven New Films

The National Legion of Decency this week approved four of seven new pictures reviewed. In Class A-1, unobjectionable for general patronage, are: "Escape from Fort Bravo," "Money from Home." In Class A-2, unobjectionable for adults, are: "Jack Slade," "Jennifer." In Class B, objectionable in part for all, are: "Forever Female," because of "light treatment of marriage; reflects the acceptability of divorce"; "Hot Blood," because of "excessive brutality; insufficient moral compensation; suggestive costuming"; "Miss Sadie Thompson," because of "suggestive situations, costuming and dialogue."

## Censor Ban "Paradise"

The British film "The Captain's Paradise" was rejected Tuesday by the Maryland Board of Motion Picture Censors and termed "indecent, immoral and tending to debase or corrupt morals." Arthur Levy, branch manager for United Artists in Washington, said an appeal will be taken from the Board's ruling.

## Filmack Offers New Film on Training

Filmack Trailer Company will produce two or three more personnel training subjects in association with the Theatre Owners of America, Irving Mack, Filmack president, said in New York last week while showing the first one, "Courtesy Is Contagious." They will deal with problems the exhibitor faces in public relations.

They are available in three price ranges: to individuals, exhibitor groups and circuits. Cost to individuals is \$10 per day, to circuits \$7.50 per theatre, and to groups \$250 per print. Prints may be bought at \$150 each. They are in 35 or 16mm, the charge being the same.

The picture shown dealt with the importance of courtesy in bringing goodwill. It demonstrates a hypothetical instance in which a waiter poses as a Senator and gets attention from a lazy staff. The change brings comment from ordinary patrons and awakens the staff to the joy good service can bring. It was made for Filmack by Video Pictures, of New York.

At the press screening-luncheon were, in addition to Mr. Mack, Taylor Mills, of the Motion Picture Association of America; Al Floersheimer, Jr., representing Walter Reade, president of the Theatre Owners of America, and Arthur De Bra, MPA.



# The Product Digest

## Cease Fire!

Wallis-Paramount—Korea in 3-D

The Korean War has been a personal experience to about a million Americans. To tens of millions more it has been the scene of suffering and death of relatives and friends. This film, made in Korea while the fighting was going on, will bring a vivid picture of the country and of the work of the infantryman to theatre audiences at home and throughout the world. It is powerful and impressive entertainment.

The fact that the picture features real soldiers picked from a line company to play the roles they had been living for weary months adds to the meaning and reality of the story. Furthermore, 3-D has been used effectively—not for so-called "gimmicks"—but to make the country and the men truly life-like. It gives each spectator a real view of the situation and enhances the dramatic impact. This does not mean "Cease Fire!" in standard is not a good picture. Indeed, it is a good picture for any system or width of screen.

The story is simple but moving: Just as an outpost company is awaiting word of the long negotiated cease fire, a lieutenant is ordered to take a patrol to determine whether the Reds are holding a certain mountain peak. The film shows their day-long, hazardous route. The audience lives with them as death is at hand constantly from perils of hidden mines, enemy guns and supporting artillery and aerial bombing. Ultimately the patrol is successful in its mission. With the help of a coordinated strike by the Air Force, Marine and Navy fliers, the Communist stronghold is overrun and a large force is destroyed. The patrol returns after suffering losses in dead and wounded right after the cease fire is officially proclaimed.

The lieutenant, played by Captain Roy Thompson, Jr., and his patrol (12 Americans and one Korean) give remarkable performances. Through the skilled direction of Owen Crump the men recreate in a natural fashion their war occupations. There is a complete absence of the stiltedness sometimes found in films which use "real life" players.

Hal B. Wallis, producer, may well be proud of making a fine war film destined to rank with the tops in that category. The story was by Crump, and Walter Doniger wrote the screenplay. One song is featured, "We Are Brothers in Arms," by Dimitri Tiomkin and Ned Washington. The small technical crew of six that accompanied the director to make the picture in Korea is deserving of special credit. Seldom has a feature film been made under more difficult or hazardous conditions yet the results are excellent in all departments.

Seen at the Criterion theatre, New York.

Reviewer's Rating: Excellent.—M. Q., Jr.

Release date, January, 1954. Running time, 75 minutes. General audience classification. Capt. Roy Thompson, Jr., Cpl. Henry Goszkowski, Sgt. Richard Karl Elliott, Sfc. Albert Bernard Cook, Pvt. Johnnie L. Mayes, Cheong Yul Bak, Sfc. Howard E. Strait, Pfc. Gilbert L. Gazaille, Pfc. Harry L. Hofelich, Cpl. Charlie W. Owen, Cpl. Harold D. English, Pfc. Edmund Joseph Pruchniewski, Pvt. Otis Wright, Pfc. Ricardo Carrasco

## Hondo

Warners—Big 3-D Western

(Color by WarnerColor)

John Wayne stars in this epic-scale Western which shows off the most effective use of 3-D photography to date. Robert Fellows, the producer, selected unusually striking territory for the all outdoor locations. The WarnerColor is soft and pleasing and its use demonstrates that good 3-D is made better by color. In both closeups and long shots the picture shows that Hollywood has now thoroughly mastered the art of making pictures in the 3-D medium. It is now up to exhibitors to see that they are exhibited with comparable skill.

The title "Hondo" is Wayne's nickname. He plays a strange man, a civilian dispatch rider and scout for the U.S. Cavalry in the southwest some time after the end of the Civil War. His faithful companion is a wild dog. Wayne comes to a desolate ranch, after an encounter with the Indians. The only persons at the ranch are a mother, Geraldine Page, and her six-year-old son, Lee Aaker. She tells Wayne that her husband will be back shortly but he does not believe it. Wayne is attracted to her because she reminds him of his late Indian wife. He warns her to flee because the Apaches are on the warpath. She rejects the advice but he does not press her because his philosophy is to let everyone decide things as the individual wishes.

The husband, who has deserted his wife and son, attempts to ambush Wayne but is killed by him instead. Wayne then is captured by the Indians. There is a gripping knife duel on a mountain ledge. An Indian chief takes him to the ranch where the wife claims him as her husband to avoid being forced by the Indian chief to marry one of the braves. The woman maintains her love for Wayne after she learns the true circumstances of her husband's death. She is glad that her boy will have Wayne for a father. The film ends with a thrilling covered wagon flight from the Indians accompanied by sharp skirmishes. It is all done on a grand scale and 3-D brings it to life.

Wayne gives the characteristic type of performance that has made him a top money making star at the box office. Geraldine Page and Lee Aaker, the boy, are pleasing in their supporting roles. John Farrow's direction maintained a fine balance between the big spectacle scenes and the human story. The screenplay was by James Edward Grant from a story by Louis L'Amour. It is a Wayne-Fellows production.

Seen at the home office. Reviewer's Rating: Excellent.—M. Q., Jr.

Release date, January 2, 1954. Running time, 83 minutes. PCA No. 16573. General audience classification.

Hondo.....John Wayne  
Angie.....Geraldine Page  
Ward Bond, Michael Pate, James Arness, Rodolfo Acosta, Leo Gordon, Tom Irish, Lee Aaker, Paul Fix, Rayford Barnes

## Three Sailors and a Girl

Warners—Mirth and Music

(Color by Technicolor)

The navy invades the world of the theatre in the latest musical put out by Warner Brothers. The film moves along frolicsomeness, studded with songs and production numbers, and framed in color by Technicolor. The story itself is on the frail side, telling about a contingent of submarine gobs who wind up supporting a Broadway production.

Producer Sammy Cahn has assembled for the festivities such performers as Jane Powell, Gordon MacRae, Jack E. Leonard and Gene Nelson. The latter three are sailors who are lured into backing a musical by promoter Sam Levene. Mr. Levene's most persuasive argument for the investment seems to be Miss Powell, a talented lass with a song and a dance. What also helps out, since this is a musical production, is the fact that the three gobs know their entertainment ways, MacRae as a vocalist, Nelson as a dancer and Leonard as a comic. Throughout the proceedings the three and the girl (Miss Powell, of course) break into song and dance routines that leave one pleasantly diverted.

The production of the show runs into a lot of difficulties and it looks as though the navy is in for a financial loss. At this point, however, Miss Powell enlists the aid of such Broadway aces as George Abbott, Ira Gershwin and Moss Hart and in no time the moribund show is changed into a vigorous hit. Also helping matters is the fact that George Givot, the stuffy, pompous lead of the show, is replaced by MacRae.

A lot of conflicts and misunderstandings arise between Miss Powell and MacRae but they are all ironed out in the happy finale.

Roy Del Ruth directed from the screenplay by Roland Kibbee and Devery Freeman, which was based on a play by George S. Kaufman.

Among the songs in the picture, to name but a few, are "Face to Face," "There Must Be a Reason," "When It's Love" and "Home Is Where the Heart Is." The picture moves along gaily.

Seen at the home office projection room. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, December 26, 1953. Running time, 98 minutes. PCA No. 16403. General audience classification.

Penny.....Jane Powell  
Jones.....Gordon MacRae  
Twitch.....Gene Nelson  
Sam Levene, Jack E. Leonard, George Givot, Veda Ann Borg, Archer MacDonald, Raymond Greenleaf, Henry Slate

(Reviews continued on following page)

## SHOWMEN'S REVIEWS

### ADVANCE SYNOPSIS

### SHORT SUBJECTS

### THE RELEASE CHART



## Fighter Attack

### Allied Artists—Air War Story

(Color by Color Corp. of America)

Sterling Hayden as an American flier and J. Carrol Naish as an Italian guerilla are the top names and principal characters in this realistic account in color of suspenseful and vital events in the Nazi-occupied Italy of 1944 prior to the Allied invasion. The story opens with Hayden as a flight commander raiding the mainland from a base on Corsica. It gets into high gear after he's shot down by the enemy and taken in by the Italian underground, and comes to climax in an attack by Allied planes and a guerilla band afoot, on a secret transit tunnel. It is a well made film, ably enacted by a large and competent cast, and can be projected in any aspect ratio from 1.33-1 to 1.85-1. Its financial future in today's market appears assured.

The picture was produced by William Calihan, Jr., and directed by Lesley Selander, from a script by Simon Wincelberg. It has a full measure of melodramatic situation and unexpected developments, but it is pleasantly free of the soap-box oratory and declamatory dramatics that have crossed up so many wartime melodramas in recent years. These look and act like the people they are supposed to be would look and act in the situations in which they are shown.

Hayden, with 200 missions to his credit, is due for shipping home when his commandant prevails upon him to stay on until a secret supply line to the enemy can be located and bombed out. Looking for it, Hayden is shot down, landing safely and being taken in hand by a girl guerilla (Joy Page), who takes him to the mountain hideout where Naish is in charge. Sharing venturesome incidents, many fatal and all dramatic, he and she fall in love, but the story emphasis is on the discovery and destruction of the secret tunnel, in which conflict they fight side by side. (He comes back to her after the war to a happy ending, but this isn't tipped early enough to discount plot interest.)

Reviewed at the studio. *Reviewer's Rating:* Very Good.—WILLIAM R. WEAVER.

Release date, November, 1953. Running time, 80 minutes. PCA No. 16651. General audience classification. Steve.....Sterling Hayden  
Bruno.....J. Carrol Naish  
Joy Page, Kenneth Tobey, Anthony Caruso, Frank Dekova, Paul Fierro, Maurice Jara, Tony Dante, David Leonard, James Flavin, Harry Lauter, John Fontaine, David Bond, Louis Lettieri

## Rob Roy, the Highland Rogue

### RKO-Disney—Scottish Adventure

(Color by Technicolor)

In the new Walt Disney tradition of "The Story of Robin Hood" and "The Sword and the Rose," this latest live-action adventure piece, in beautiful and muted color tones by Technicolor, tells the story of the embattled Clan MacGregor of the Scotland of the early 18th Century.

This does not purport to be factual history of the time, nor is it taken from the Walter Scott story, "Rob Roy." Rather it is its own telling of the tale of Robert, most noted and active of the members of the Clan MacGregor. For his protagonists, Disney again has chosen Richard Todd and Glynis Johns. Disney has made this picture in the Scottish Highlands, true locale of the story, and the results in background scenic effects are worth the price of admission.

In addition here is a well-told story which has enough historic accuracy to make its telling the more poignant and the more effective. It has pace, hearty movement and a warmth which should readily communicate itself to the audience. The Scottish insistence on personal liberty and self expression is here symbolized, as the MacGregor fights for the rights of his people, and they stand by him in his long battle with the forces of the British King.

Perce Pearce, producer, and Harold French,

director, have done signally well by the subject matter at hand, while Lawrence E. Watkin, in his screenplay, has dipped lightly into history in the interests of story, for which all praise is due.

Captured by the British after a Highland battle, Todd is offered his freedom if he will submit to the British King. At the same time he becomes a factor in the fight of Michael Gough to control the Highlands, by ousting the friendly James Robertson Justice. Todd makes good an escape, one of many, during which he takes time out to marry Miss Johns, is captured again, and again escapes, to lead his men in raids upon the British. Despite Gough's attempts to get more men to pursue the man now known in London ballad as "Rob Roy, the Highland Rogue," the first Hanover British king, George I, is disposed in Todd's favor. Through the intercession of Justice, Todd comes to London, complete with aides and bagpipes, and wins the king's pardon, peace for the Highlands and the restoration of Justice to the post of British authority over Scotland.

It's a lively yarn, neatly packaged and smartly told, and thoroughly entertaining.

Seen in projection room. *Reviewer's Rating:* Good.—CHARLES S. AARONSON.

Release date, February, 1954. Running time, 85 minutes. General audience classification. Rob Roy MacGregor.....Richard Todd  
Helen Mary MacGregor.....Glynis Johns  
Duke of Argyll.....James Robertson Justice  
Duke of Montrose.....Michael Gough  
Finlay Currie, Jean Taylor-Smith, Geoffrey Keen, Archie Duncan, Russell Waters, Marjorie Fielding, Eric Pohlmann, Ian de La Haye, Michael Goodliffe, Martin Boddey, Ewen Solon, James Sutherland, Malcolm Keen

## Clipped Wings

### Allied Artists—Bowery Boys Comedy

Maybe no players' public is so precisely defined and constant in its responsiveness as the one that so firmly supports the Bowery Boys in their box office rank. It is stated on completely sound authority that picture-to-picture variation in the grosses stacked up by the Bowery Boys pictures is the least on record. "Clipped Wings" figures to touch the up side of the curve on the grosses graph.

In this outing, a story by Charles R. Marion with the script by himself and Elwood Ullman, it's the U. S. Air Force that has to put up with Leo Gorcey and Huntz Hall in their well meant but violent undertakings to find out the score and square it. They are in the Air Force by reason of blunder, and for a time Hall is in a WAF barracks, with the expected consequences. Finally, after situations and complications have been wrung dry of laughter and surprise, they are instrumental in the exposure and apprehension of spies whose capture redounds to their credit, a redounding they can well use at the time.

Under Edward Bernds' comedy-experienced direction the indestructible comedians make the 62 minutes of show-wise Ben Schwab's production pass pleasantly indeed.

Reviewed at the studio. *Reviewer's Rating:* Good.—W. R. W.

Release date, August 30, 1953. Running time, 62 minutes. PCA No. 16563. General audience classification. Slip.....Leo Gorcey  
Sach.....Huntz Hall  
Bernard Gorcey, Renie Riano, Todd Karns, June Vincent, Fay Roope, Mary Treen, Frank Richards, Anne Kimbell, David Condon, Bennie Bartlett, Elaine Riley, Lou Nova

## Forbidden

### Universal—Intrigue in Macao

Tony Curtis and Joanne Dru star in the modern-day fist-and-gun romance laid in the Portuguese port of Macao off the coast of China. Both portray slightly tarnished characters who move through a world of gunmen, smugglers and international racketeers and emerge triumphant in virtue at the final fade-out. It is standard melodrama, done with a glossy polish and featuring more than adequate amounts of carefully contrived suspense and

action. Fans of Curtis should be happily diverted.

Curtis is seen as the hireling of a Philadelphia mobster who is sent to Macao to persuade Miss Dru to return to the States. The lady, who also just happens to be Curtis' old girl friend, is the widow of another mobster and has in her possession documents which could send the Philadelphia boy to prison for close to 1,000 years.

In Macao Curtis finds Miss Dru the "house guest" of Lyle Bettger, a smooth talking cafe owner who supplements his income by various big time smuggling deals. The bitterness that marks the first encounter of the former lovers soon turns to passion and they make plans to run away, only to be caught up by their past, another Philadelphia gunman, and the present, Mr. Bettger and his hoods. The climax is an all-out fist fight aboard a freighter, topped by the spectacular explosion of the ship just after Curtis and Miss Dru make their getaway. It then is understood they will return to the states for a cleaner, happier life.

The screenplay by William Sackheim and Gil Doud, based on a story by Sackheim, is heavier on incident than on credibility. Ted Richmond produced and Rudolph Mate directed.

Supporting the stars are Victor Sen Yung, as a Yale-educated, Chinese piano player, whose philosophy and help is instrumental in bringing the young lovers together; Marvin Miller, as dour Philadelphia gunman; Peter Mamakos, as Bettger's strong arm, and Mai Tai Sing, as a pretty bit of Macao flotsam.

Seen at the Universal screening room in New York. *Reviewer's Rating:* Good.—VINCENT CANBY.

Release date, January, 1954. Running time, 85 minutes. PCA No. 16455. General audience classification. Eddie Darrow.....Tony Curtis  
Christine Lawrence.....Joanne Dru  
Justin Keit.....Lyle Bettger  
Marvin Miller, Victor Sen Yung, Alan Dexter, David Sharpe, Peter Mamakos, Howard Chuman, Weaver Levy, Harold Fong, Mai Tai Sing

## Sins of Jezebel

(Color by Ansco Color)

### Lippert—Bible Story

The Bible story of Jezebel, like all Bible stories dramatized on screen or stage, can be counted on to tap the universal interest in religion that has made attendance successes of every picture of Biblical origin since D. W. Griffith's "Judith of Bethulia" and the two-reel "Passion Play at Oberammergau" coined money for the exhibitor of half a century ago.

In view of this unbroken record of mass response to Biblical subjects there cannot be much question about the commercial merit of this production in which Paulette Goddard plays the sinful Jezebel in proper taste and without overdoing a rule that could have taken the screen back to Theda Bara if handled for sensation instead of sense. The picture has been produced on a budgetary scale considerably below the "Quo Vadis" level and presents no artistic challenge to "The Robe" or "Samson and Delilah," but it is blood-brother to these and their kind as to topic and, in proportion, as to box office.

The picture is in Ansco color and was shot for wide screen (1.85:1) but can be shown in standard dimensions also.

It is a Robert L. Lippert, Jr., production, and was produced by Sigmund Neufeld and directed by Reginald LeBorg. It was written for the screen by Richard Landau, who displayed a proper regard for his subject matter and its source at all times.

The story opens with Jezebel journeying to Jezreel (in the 9th Century B.C.) to marry Ahab, king of Israel, who has pledged to his advisers, opposed to this match, that he will not permit his queen to set up in Israel an idol to her god, Baal. When, after their marriage, he violates this pledge, the prophet Elijah calls upon God to bring thirst upon the land in punishment. Followers of Baal set up a sacrificial altar and pray to Baal for rain, but it is not until Elijah, after denouncing their

worship of Baal, prays to God for rain that the downpour begins. In following sequences Jezebel meets reverse after reverse and comes to her death.

*Previewed in Bel-Air, California. Reviewer's Rating: Good.—W. R. W.*

Release date, October 23, 1953. Running time, 74 minutes. PCA No. 16552. General audience classification.  
Jezebel ..... Paulette Goddard  
Jehu ..... George Nader  
John Hoyt, Edward Franz, John Shelton, Margia Dean, Joe Besser, Ludwig Donath, Carmen D'Antonio

## Wicked Woman

U.A.-Small—Fulsome Female

Clarence Greene and Russell Rouse previously have used their talents on such off-beat pictures as "D.O.A.," "The Well" and "The Thief." They have turned to a more prosaic subject, at least in content, in "Wicked Woman," the story of a girl who's no better than she behaves. Beverly Michaels, a tall, electric blonde, plays this loose lady and she generates probably as much sex appeal as the screen will allow. She's helped considerably by the camera, which photographs her long and often and in detail. She's every inch the desirable, but deadly, female she's supposed to be.

From her first provocative descent from a bus into a small town, it's obvious that she's a well-traveled girl and that this is just another stop-over on her way to nowhere. She rents a room in a seedy boarding house where she doesn't go unnoticed by one of the middle-aged tenants. And her quest for a job is successful when she's hired as a bar girl. The boss is young, good looking, making money and married. The latter is no barrier to her ambitions and she convinces him of her attributes. They plan to run away to Mexico but as the wife owns half the business they concoct a scheme to get the money.

Miss Michaels poses as his wife when they sell the bar. Everything seems to be working smoothly until fate in the person of the little man from the boarding house intervenes. The plan blows up in their faces and he goes back to his wife while she boards another bus for anyplace.

Richard Egan convincingly portrays the man caught in Miss Michaels' tantalizing web. And Percy Helton as the leering tenant is also helpful in creating the sordid atmosphere desired. The picture is one obviously not for the juvenile trade, but its exploitable angles are apparent. Despite its lack of names and generally modest production, "Wicked Woman" is well made and holds interest, although it doesn't have the ingenuity of Greene and Rouse's other films. Greene produced, Rouse directed and both collaborated on the screenplay.

*Seen in projection room in New York. Reviewer's Rating: Good.—JAY REMER.*

Release date, December 9, 1953. Running time, 77 minutes. PCA No. 16676. Adult audience classification.  
Billie Nash ..... Beverly Michaels  
Matt Bannister ..... Richard Egan  
Percy Helton, Evelyn Scott, Robert Osterloh, William Phillips, Frank Ferguson, Bernadene Hayes

## Song of the Land

United Artists—Nature's Wonders

(Color by Color Corp. of America)

No doubt exists about the interest-sustaining qualities of the so-called nature picture, of which this is an example. There are, however, qualifications. The picture should have some selling. Exploitation possibilities in this instance are handy and numerous. And, also, while it may stand alone in special matinee or morning showings, it certainly is a supporting feature.

This is a representation from producer Henry S. Kesler's editing of some 975,000 feet of color film exposed by naturalists Ed N. Harrison and Frances Roberts. To children, to adolescents, to adults who will appreciate rioting colors and strange species captured in isolated areas by incredibly patient and discern-

ing observers—this will be at times fascinating.

The scenes range from volcanic eruptions and their multicolored fireworks, to idyllic ranges of pasture and forest and mountain range; and the species, from the bears of the northwest, to the terns, sea lions and pelicans of the southern lands, and the giant and now nearly extinct and certainly pathetic condor bird. The clips showing the eating, mating, and rearing habits of this bird are extensive, interesting, and rare.

Joseph Henry Steele's commentary, narrated by Marvin Miller, is somewhat pedestrian, and in its attempt to bind the varied scenes, is a jumble of platitudes on natural science. The color, by Color Corporation of America, is sometimes too harsh.

*Seen at the New York projection room. Reviewer's Rating: Good.—FLOYD STONE.*

Release date, November 27, 1953. Running time, 71 minutes. PCA No. 16279. General audience classification.

## Hot News

Allied Artists—Sports Swindlers

There is a plentiful allotment of plot and movement in this double-lane melodrama about gamblers who fix sports events and sports reporters who expose them at whatever risks may be involved. Both the gangsters and the press people look and act like they are popularly supposed to, and the heroic reporter gets the girl of his heart after the police have hauled the badly beaten baddies off to the bastille. Stanley Clements as the crusading reporter makes his daring look more genuine than is par for the course, and the chief baddie, played by Ted de Corsia, convinces the onlooker that he's as bad as Clements says he is. Together with Gloria Henry, Veda Ann Borg and the others concerned, they take very good care of 61 minutes.

In the story, by Charles R. Marion and Elwood Ullman, Clements has become a sports columnist after a near-fatal career in the ring, and when a former pal of his is pressured by gambler de Corsia to fight a champion without training for it, thus getting himself killed, Clements gets his editorial superior to give him room for swinging at de Corsia in print. Clements turns down a brief, takes a beating, and in other venturesome ways persists in his campaign until he has all the evidence he needs to prove de Corsia's guilt in several directions. When a final and personal attack on Clements by de Corsia and his thugs fails, and the police take them away, Clements receives the praise of his bosses and the hand of the society editor in marriage. It's not all so tidy and quiet as the foregoing suggests, naturally.

Ben Schwalb produced the picture, ably in all respects, and the direction by Edward Bernds makes full capital of all the material and talents placed at his disposal.

*Previewed at the studio. Reviewer's Rating: Good.—W. R. W.*

Release date, October 11, 1953. Running time, 61 minutes. PCA No. 16547. General audience classification.  
Reporter ..... Stanley Clements  
Gambler ..... Ted de Corsia  
Scotty Beckett, Mario Siletti, Gloria Henry, Veda Ann Borg, Carl Millette, Hal Baylor, Paul Bryar, James Flavin, Myron Healey

## Project M. 7

Universal-Rank—Jet Aircraft Drama

A secret jet aircraft capable of traveling three times the speed of sound provides the title for this J. Arthur Rank production. In its documentary phases, the picture provides some genuine thrills but in its spy thriller aspects it offers only routine entertainment.

Phyllis Calvert, James Donald and Robert Beatty are among the leads in this story about a group of famous scientists secretly at work on the development of the plane. As the day nears for the test run of the plane strange things begin to happen. One of the scientists dies of a mysterious accident, and disagreements break out all over concerning the test flight. There are those who insist that the

flight should be ground controlled, opposed to Donald, who wants to fly the ship himself.

Human interest angles in the screenplay by William Fairchild center around Donald, who has become so engrossed in the project that he has closed his wife, Miss Calvert, out of his life, so that she becomes the object of another man's desires. Throughout the story a security agent strides, trying to track down the hand of enemy agents. After many dramatic and melodramatic happenings, Donald does take the machine up with the co-pilot turning out to be none other than the enemy agent. The conquest of space runs pace with the gun battle for audience thrills. By the time the plane plummets to earth the spy is choked to death by a disconnected oxygen tube, and Donald realizes his love for his wife.

A Two Cities Film, it was produced by Anthony Darnborough and directed by Anthony Asquith.

*Seen at the home office projection room. Reviewer's Rating: Fair.—M. H.*

Release date, November, 1953. Running time, 86 minutes. General audience classification.  
Lydia ..... Phyllis Calvert  
Heathley ..... James Donald  
Robert Beatty, Herbert Lom, Muriel Pavlow, Noel Willman, Walter Fitzgerald, Petrie Doonan, Maurice Denham, Majorie Fielding, Cavan Watson, Herbert Lomas, Hal Osmond, Geoffrey Denton, Cyril Chamberlain, Marianne Stone, Tucker McGuire, Johnnie Schofield, Patricia Glyn, John Warren, Philip Ray, Douglas Bradley-Smith, John Martin, John Lorrell, Stanley Maxted

## ADVANCE SYNOPSIS

### BENEATH THE 12-MILE REEF

(20th-Fox) (CinemaScope)

PRODUCER: Robert Bassler. DIRECTOR: Robert D. Webb. PLAYERS: Robert Wagner, Terry Moore, Gilbert Roland, J. Carrol Naish. Technicolor.

ADVENTURE. This is the story of Greek sponge-fishermen who work off the coast of Florida. Gilbert Roland, captain of one of the boats, finds it difficult to make a good living and decides to head toward Key West, home waters of the English. The rivalry between the two is great as each has its own area and its own method of fishing. The English catch them poaching in their waters and take their cargo. Roland then decides to go to Twelve Mile Reef, a dangerous and terrifying fishing spot. Roland is killed there and his son, Robert Wagner, then takes up the chores of fighting their rivals and catching the sponges. He also manages to fall in love with Terry Moore, daughter of one of the English.

## SHORT SUBJECTS

### SEEING SPAIN (M-G-M)

FitzPatrick Travel Talks—Technicolor (T-511)

A tour of such cities as Toledo, noted for its swords and other steel accessories, and Lisbon, with its historic landmarks, is part of this travelogue. Also seen are the ancient city of Granada and the Tiberus River.

Release date: October 17, 1953 8 minutes

### FIESTA TIME (Columbia)

Color Favorites (6602) reissue

This cartoon tells the simple story of the romance of Tito and Rosita. Against the background of a Mexican village, the part played by a helpful little burro is shown furthering their love story.

Release date: October 8, 1953 7½ minutes

### TUNA (Paramount)

Headliner Champion (A13-1) reissue

Off the coast of South America, near the Galapagos Islands, the professional fishermen have a field day due to the giant tuna that crowd there. A complete fishing excursion is shown from the obtaining of perch for bait to the catching of complete schools of tuna. The fishermen have to contend not only with the fury of the tuna but also with the ever-present sharks.

Release date: October 2, 1953 9 minutes

# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 2078-2079, issue of November 21, 1953.

Feature Product by Company starts on Page 2053, issue of October 31, 1953.

Color pictures designated by (c).

\* Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), M—Mature Young People, Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

CinemaScope designed by (CS).

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
A									
Abbott & Costello Meet Dr. Jekyll & Mr. Hyde (329)	Univ.	Abbott & Costello-B. Karloff	Aug., '53	77m	Aug. 1	1934	AY	A-1	Good
Act of Love	UA	Kirk Douglas-Dany Robin	Dec., '53						
Actress, The (403)	MGM	Spencer Tracy-Jean Simmons	Sept. 25, '53	90m	Aug. 8	1941	AY	A-2	Excellent
Affair in Monte Carlo (Brit.) (color) (5307)	AA	Merle Oberon-Richard Todd	Sept., '53	74m	Sept. 19	1998			Good
Affair with a Stranger (323)	RKO	Jean Simmons-Victor Mature	June 20, '53	89m	June 13	1870	AY	A-2	Fair
Affairs of Dobie Gillis, The (346)	MGM	Debbie Reynolds-Bobby Van	Aug. 14, '53	74m	June 6	1862	AY	A-2	Very Good
All-American (333)	Univ.	Tony Curtis-Lori Nelson	Oct., '53	83m	July 25	1925	AYC	A-1	Very Good
All I Desire (325)	Univ.	Barbara Stanwyck-Richard Carlson	July, '53	79m	June 20	1877	A	A-2	Very Good
All the Brothers Were Valiant (c) (407)	MGM	Robert Taylor-Ann Blyth	Nov. 13, '53	101m	Oct. 17	2029		A-2	Excellent
Appointment in Honduras (406) (color)	RKO	Glenn Ford-Ann Sheridan	Oct. 16, '53	79m	Oct. 31	2046		B	Fair
Arena (color) (3D) (337)	MGM	Gig Young-Jean Hagen	June, '53	71m	June 27	1885	AYC	B	Very Good
Arrowhead (color) (5227)	Para.	Charlton Heston-Jack Palance	Aug., '53	105m	June 20	1878	AY	A-2	Very Good
B									
Back to God's Country (color) (403)	Univ.	Rock Hudson-Steve Cochran	Nov., '53	78m	Sept. 26	2006	A	A-2	Good
Bad Blonde (5211)	Lippert	Barbara Payton-Tony Wright	Apr. 10, '53	80m	May 16	1838	A	B	Excellent
Band Wagon, The (color) (345)*	MGM	Fred Astaire-Cyd Charisse	Aug. 7, '53	112m	July 11	1909	AY	A-2	Excellent
Bandits of the West (5243)	Rep.	Allan Rocky Lane	Sept., '53	54m	Aug. 22	1958	AYC	A-1	Fair
Beast from 20,000 Fathoms, The (221)	WB	Paul Christian-Paula Raymond	June 13, '53	80m	June 20	1878	AY	A-1	Very Good
Beat the Devil	UA	Humphrey Bogart-Jennifer Jones	Jan., '53						
Beggar's Opera, The (Brit.) (c) (304)	WB	Laurence Olivier-Dorothy Tutin	Sept. 26, '53	94m	Aug. 29	1965	AM	A-2	Very Good
Beneath the 12-Mile Reef (c) (CS)	20th-Fox	Terry Moore-Robert Wagner	Dec., '53		Nov. 28	(S)2087			
Big Frame, The (319)	RKO	Mark Stevens-Jean Kent	May 15, '53	67m	Apr. 4	1783	AY	A-2	Fair
Big Heat (615)*	Col.	Glenn Ford-Gloria Grahame	Oct., '53	90m	Sept. 26	2006	AM	B	Good
Big Leaguer, The (347)	MGM	Edward G. Robinson-Vera-Ellen	Aug. 21, '53	71m	July 18	1918	AMYC	A-1	Good
Black Glove (5305)	Lippert	Alex Nicol	Jan. 15, '54						
Blowing Wild (306)	WB	Gary Cooper-Barbara Stanwyck	Oct. 17, '53	90m	Sept. 19	1997	A	A-2	Very Good
Blueprint for Murder, A (332)	20th-Fox	Joseph Cotten-Jean Peters	Sept., '53	76m	Aug. 1	1933	AY	A-2	Very Good
Botany Bay (color) (5307)	Para.	Alan Ladd-James Mason	Nov., '53	94m	Oct. 3	2013		A-2	Very Good
Bright Road (326)	MGM	Robert Horton-Dorothy Dandridge	Apr. 17, '53	69m	Apr. 11	1790	AYC	A-1	Good
By the Light of the Silvery Moon (color) (219)	WB	Doris Day-Gordon MacRae	May 2, '53	102m	Mar. 28	1773	AYC	A-1	Very Good
C									
Caddy, The (5302)*	Para.	Martin & Lewis-Donna Reed	Sept., '53	95m	Aug. 8	1942	AYC	A-1	Very Good
Calamity Jane (color) (311)	WB	Doris Day-Howard Keel	Nov. 14, '53	101m	Oct. 31	2045		A-1	Excellent
Call Me Madam (color) (311)*	20th-Fox	Ethel Merman-Donald O'Connor	Apr., '53	114m	Mar. 7	1749	AY	A-1	Excellent
Capt. John Smith & Pocahontas (c)	UA	Anthony Dexter-Jody Lawrence	Nov., '53	75m	Nov. 21	2077			Fair
Captain Scarlett (color)	UA	Richard Greene	Aug. 12, '53	75m	Sept. 26	2007			Average
Captain's Paradise (Brit.)	UA	Alec Guinness-Yvonne de Carlo	Dec. 18, '53	76m	Oct. 10	2021			Excellent
Cease Fire! (5308) 3-D	Para.	Korean War	Jan., '54	75m	Nov. 28	2085			Excellent
Champ for a Day (5211)	Rep.	Alex Nicol-Audrey Totter	Aug. 15, '53	90m	Sept. 26	2007	A	A-2	Good
Charge at Feather River, The (color) (3D) (223)*	WB	Guy Madison-Frank Lovejoy	July 11, '53	96m	July 4	1901	AYMC	A-2	Very Good
China Venture (609)	Col.	Edmond O'Brien-Berry Sullivan	Sept., '53	83m	Aug. 29	1966	AMY	A-2	Good
City Is Dark, The (224)	WB	Sterling Hayden-Gene Nelson	Not Set	74m	May 9	(S)1831	AMY	A-2	
City of Bad Men (color) (328)	20th-Fox	Jeanne Crain-Dale Robertson	Sept., '53	82m	June 27	1885	AY	A-2	Very Good
City That Never Sleeps (5209)	Rep.	Gig Young-Mala Powers	June 12, '53	90m	June 13	1870	AY	B	Good
Clipped Wings (5320)	AA	Bowery Boys	Aug. 30, '53	62m	Nov. 28	2086		A-2	Good
Column South (color) (320)	Univ.	Audie Murphy-Joan Evans	June, '53	84m	May 16	1839	AY	A-1	Average
Combat Squad (613)	Col.	John Ireland-Lon McCallister	Oct., '53	72m	Oct. 3	2015	AY	A-1	Average
Conquest of Cochise (color) (610)	Col.	John Hodiak-Robert Stack	Sept., '53	70m				A-1	
Crazylegs—All American	Rep.	Elroy Hirsch-Lloyd Nolan	Not Set	87m	Oct. 31	2046		A-1	Very Good
Crossed Swords (color)	UA	Erroll Flynn-Gina Lollobrigida	Oct. 30, '53		Oct. 31	(S)2047			



TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
Cruel Sea, The (Brit.)	Univ.	Jack Hawkins-Donald Sinden	Aug., '53	121m	Aug. 8	1941	AY	A-1 Excellent
Cruisin' Down the River (color) (606)	Col.	Dick Haymes-Audrey Totter	Aug., '53	81m	July 25	1927	AYC	A-1 Average
Cry of the Hunted (330)	MGM	Vittorio Gassman-Polly Bergen	May 8, '53	80m	Mar. 14	1758	AY	A-2 Very Good
<b>D</b>								
Dangerous Crossing (330)	20th-Fox	Jeanne Crain-Michael Rennie	Aug., '53	75m	July 25	1927	AY	A-1 Fair
Dangerous When Wet (color) (341)*	MGM	Esther Williams-Fernando Lamas	July 3, '53	95m	May 23	1845	AYC	A-2 Excellent
De Cameron Nights (color) (461)	RKO	Joan Fontaine-Louis Jourdan	Nov. 10, '53	87m	Nov. 7	2061	A	B Excellent
Desert Rats, The (319)	20th-Fox	Robert Newton-James Mason	May, '53	88m	May 16	1837	AY	A-1 Very Good
Desert Song, The (color) (220)	WB	Kathryn Grayson-Gordon MacRae	May 30, '53	110m	Apr. 25	1805	AYC	A-1 Good
Desperate Moment (Brit.) (386)	Univ.	Mai Zetterling-Dirk Bogarde	Sept., '53	88m	Sept. 5	1981		A-2 Very Good
Devil's Canyon (color) (3D) (402)	RKO	Virginia Mayo-Dale Robertson	July 25, '53	92m	Aug. 22	1957	A	A-2 Good
Diamond Queen, The (c) (302)	WB	Fernando Lamas-Arlene Dahl	Nov. 28, '53	80m	Aug. 15	1949		A-2 Good
Donovan's Brain	UA	Lew Ayres-Nancy Davis	Sept. 30, '53	83m	Oct. 10	2023	A	A-2 Fair
Down Laredo Way	Rep.	Rex Allen-Dona Drake	Aug. 5, '53	54m	Aug. 22	1957	AY	A-1 Good
Dragonfly Squadron (3D)	AA	John Hodiak-Barbara Britton	Dec. 27, '53					
Dragon's Gold	UA	John Archer-Hillary Brooke	Oct. 16, '53					
Dream Wife (335)	MGM	Cary Grant-Deborah Kerr	June 19, '53	99m	Mar. 14	1758	AY	A-2 Very Good
Drums of Tahiti (3D) (c)	Col.	Patricia Medina-Dennis O'Keefe	Dec., '53					
<b>E-F</b>								
East of Sumatra (color)	Univ.	Jeff Chandler-Marilyn Maxwell	Sept., '53	82m	Sept. 19	1998	AY	B Good
Easy to Love (color) (410)	MGM	Esther Williams-Van Johnson	Dec. 25, '53	96m	Nov. 14	2069		Very Good
El Paso Stampede	Rep.	Alan Rocky Lane	Sept. 8, '53	54m	Oct. 10	2023	AMYC	A-1 Fair
Escape from Fort Bravo (color) (409)	MGM	William Holden-Eleanor Parker	Dec. 4, '53	98m	Nov. 7	2061		Very Good
Eyes of the Jungle (5229)	Lippert	Jon Hall	July 1, '53	79m	Aug. 29	1966		Average
Fair Wind to Java (color) (5207)	Rep.	Fred MacMurray-Vera Ralston	Apr. 28, '53	92m	May 2	1821	AY	A-2 Very Good
Fake, The	UA	Dennis O'Keefe-Coleen Gray	Sept. 25, '53	80m	Oct. 31	2046		A-1 Good
Fallen Angel	20th-Fox	Alice Faye-Dana Andrews (reissue)	Nov., '53					
Fanfan the Tulip (Fr.)	UA	Gerard Philipe-Gina Lollobrigida	May, '53	96m	May 23	1847		Very Good
Farmer Takes a Wife (color) (307)	20th-Fox	Betty Grable-Dale Robertson	July, '53	81m	Apr. 25	1805	AYC	A-2 Very Good
Fast Company (332)	MGM	Howard Keel-Nina Foch	May 22, '53	68m	Apr. 18	1799	AY	A-2 Good
Fighter Attack (c)	AA	Sterling Hayden-J. Carrol Naish	Nov., '53	80m	Nov. 28	2086		Good
Fighting Lawman (5334)	Allied	Wayne Morris	Sept. 20, '53	71m	Oct. 3	2014		A-1 Good
Fighting Men (5222)	Lippert	Special Cast	Oct. 9, '53	63m				
5000 Fingers of Dr. T, The (color) (604)	Col.	Peter Lind Hayes-Mary Healy	Aug., '53	88m	June 20	1877	AY	A-1 Very Good
Flame of Calcutta (color) (603)	Col.	Denise Darcel-Patric Knowles	July, '53	70m	June 27	1886	AY	A-2 Good
Flight Nurse	Rep.	Joan Leslie-Forrest Tucker	Nov., '53	90m	Nov. 7	2062		A-1 Fair
Flight to Tangier (3-D) (color) (5306)	Para.	Joan Fontaine-Jack Palance	Nov., '53	90m	Oct. 17	2030		B Fair
Follow the Fleet (487)	RKO	Fred Astaire-Ginger Rogers (reissue)	Oct. 29, '53	110m				
Forbidden	Univ.	Tony Curtis-Joanne Dru	Jan., '54	85m	Nov. 28	2086		Good
Forever Amber (color)	20th-Fox	Linda Darnell-Cornel Wilde (reissue)	Nov., '53	140m				
Forever Female	Para.	G. Rogers-W. Holden-P. Douglas	Not Set	93m	June 6	1861		Excellent
Fort Algiers	UA	Yvonne DeCarlo-Carlos Thompson	July 15, '53	78m	July 25	1927		Fair
Fort Ti (color) (3D) (546)*	Col.	George Montgomery-Joan Vohs	May, '53	73m	May 16	1837	AY	A-2 Good
Fortune in Diamonds (5317)	Lippert	Scott Brady-Mary Castle	Nov. 27, '53					
49th Man, The (529)	Col.	John Ireland-Richard Denning	June, '53	73m	May 16	1838	AY	A-1 Good
Four Sided Triangle, The (Brit.)	Astor	Barbara Payton-James Hayter	June, '53	81m	May 30	1853		Fair
Francis Covers the Big Town (324)	Univ.	Donald O'Connor-Yvette Dugay	July, '53	86m	June 13	1870	AYC	A-1 Good
French Line (color) (3D)	RKO	Jane Russell-Gilbert Roland	Nov. 15, '53		Nov. 7	(S)2063		
From Here to Eternity (616)*	Col.	M. Cliff-B. Lancaster-D. Kerr	Sept., '53	118m	Aug. 1	1933	AM	B Excellent
<b>G</b>								
Gay Adventure, The	UA	Burgess Meredith-Jean-Pierre Aumont	Aug. 21, '53	82m	Oct. 10	2022		A-2 Fair
Genghis Khan	UA	Elvira Reyes-Lou Salvador	June 12, '53	78m				A-2
Gentle Gunman, The (Brit.) (388)	U-I	John Mills-Elizabeth Sellars	Oct., '53	86m	Oct. 3	2014		A-2 Good
Gentlemen Prefer Blondes (c)* (326)	20th-Fox	Marilyn Monroe-Jane Russell	Aug., '53	91m	July 4	1903	A	B Excellent
Ghost Ship (Brit.) (5228)	Lippert	Hazel Court-Dermot Walsh	June 12, '53	69m	July 25	1927		Average
Gilbert & Sullivan (color) (Brit.)	UA	Maurice Evans-Robert Morley	Not Set	105m	Oct. 31	2045		A-1 Excellent
Girl Next Door, The (c) (320)	20th-Fox	Jane Haver-Dan Dailey	June, '53	92m	May 16	1839	AY	A-1 Fair
Glass Web (2D-402, 3D-401)	Univ.	Edward G. Robinson	Nov., '53	81m	Oct. 17	2029		A-2 Very Good
Glenn Miller Story (color)	Univ.	James Stewart-June Allyson	Feb., '54		Nov. 14	(S)2071		
Glory Brigade, The (323)	20th-Fox	Victor Mature	July, '53	82m	May 16	1838	AY	A-1 Good
Golden Blade, The (color) (332)	Univ.	Rock Hudson-Piper Laurie	Sept., '53	81m	Aug. 22	1957	AMYC	A-1 Excellent
Goldtown Ghost Riders (574)	Col.	Gene Autry-Gail Davis	May, '53	57m	May 23	1846	AYC	A-1 Good
Great Diamond Robbery	MGM	Red Skelton	Not Set					
Great Jesse James Raid (c) (5221)	Lippert	Willard Parker-Barbara Payton	July 17, '53	73m	Aug. 22	1958		Good
Great Sioux Uprising, The (color) (326)	Univ.	Jeff Chandler-Faith Domergue	July, '53	80m	June 27	1886	AY	A-1 Good
Greatest Show on Earth (c) (5129)	Para.	All-Star Cast	May, '53	153m	Jan. 5, '52	1177	AYC	B Superior
Gun Belt (color)	UA	George Montgomery-Tab Hunter	July 24, '53	77m	July 18	1918	AYC	A-1 Good
Gun Fury (C) (3D) (617)	Col.	Rock Hudson-Donna Reed	Nov., '53	83m	Oct. 24	2037	AY	A-2 Good
<b>H</b>								
Half a Hero (401)	MGM	Red Skelton-Jean Hagen	Sept. 4, '53	71m	Aug. 1	1933	AY	A-1 Good
Here Come the Girls (5309) (color)	Para.	Hope-Clooney-Dahl-Martin	Dec., '53	78m	Oct. 24	2037		B Very Good
His Majesty O'Keefe (color)	WB	Burt Lancaster-Joan Rice	Not Set		June 20	(S)1879		
Hondo (3D) (c) (312)	WB	John Wayne-Geraldine Page	Jan. 2, '54	83m	Nov. 28	2085		Excellent
Hot Blood (623)	Col.	Marlon Brando-Mary Murphy	Not Set					
Hot News (5327)	Allied	Stanley Clements	Oct. 11, '53	61m	Nov. 28	2087		Good
Houdini (color) (5223)	Para.	Tony Curtis-Janet Leigh	July, '53	106m	May 23	1845		A-1 Very Good
How to Marry a Millionaire (color) (CinemaScope)	20th-Fox	Grable-Monroe-Bacall	Nov., '53	96m	Nov. 14	2070		A-2 Excellent
Hundred Hour Hunt (Brit.)	Greshler	Anthony Steel-Jack Warner	June, '53	84m	July 4	1902		Good
<b>I</b>								
I, the Jury (3D)	UA	Bill Elliott-Peggie Castle	Aug. 14, '53	87m	July 25	1926	A	B Fair
Inferno (color) (3D) (329)	20th-Fox	Robert Ryan-Rhonda Fleming	Aug., '53	83m	July 25	1925	AY	A-2 Excellent

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Invaders from Mars (314) (color)	20th-Fox	Helene Carter-Arthur Franz	May, '53	78m	Apr. 11	1790	AY	A-1	Good
Iron Mask (5313)	Lippert	Douglas Fairbanks (reissue)	Sept. 18, '53	73m					
Island in the Sky (301)	WB	John Wayne-Lloyd Nolan	Sept. 5, '53	109m	Aug. 8	1941	AY	A-1	Excellent
Isle of the Dead (482)	RKO	Boris Karloff-Ellen Drew (reissue)	July 15, '53	72m					
It Came from Outer Space (2D-335, 3D-322)	Univ.	Richard Carlson-Barbara Rush	June, '53	82m	May 23	1845	AY	A-1	Very Good
It Happens Every Thursday (319)	Univ.	Loretta Young-John Forsythe	May, '53	80m	Apr. 18	1798	AYC	A-2	Very Good
It Should Happen to You	Col.	Judy Holiday-Peter Lawford	Not Set		Nov. 7	(S)2063			
It Started in Paradise (Brit.) (color)	Astor	Jane Hylton-Ian Hunter	July, '53	90m	Aug. 22	1958			Fair

## J

Jack Slade (5406)	AA	Mark Stevens	Nov. 8, '53	90m	Oct. 24	2037			Excellent
Jamaica Run (color) (5220)	Para.	Ray Milland-Arlene Dahl	June, '53	92m	Apr. 11	1789	AY	A-2	Very Good
Jennifer (5407)	Allied	Ida Lupino-Howard Duff	Oct. 25, '53	73m	Oct. 31	(S)2047			
Joe Louis Story, The	UA	Coley Wallace-James Edwards	Sept. 18, '53	88m	Oct. 3	2013	AYC	A-1	Excellent
Johnny the Giant Killer (color) (5205)	Lippert	Animated Cartoon	June 5, '53	70m	July 4	1902	AYC		Good
Juggler, The (520)	Col.	Kirk Douglas-Milly Vitale	June, '53	86m	May 2	1821	AY	A-2	Good
Julius Caesar	MGM	Brando, Calhern, Gerson, Kerr, Mason	Spec.	121m	June 6	1861	AY	A-1	Superior
Justice Brown	20th-Fox	Thelma Ritter-Jeffrey Hunter	Jan., '54						

## K-L

Key Largo (309)	WB	Robinson-Bogart-Bacall (reissue)	Nov. 7, '53	101m					
Keys of the Kingdom	20th-Fox	Gregory Peck-Thomas Mitchell (reissue)	Jan., '54	137m					
Kid from Left Field, The (325)	20th-Fox	Dan Dailey-Anne Bancroft	July, '53	87m	July 25	1926	AYC	A-1	Good
Killer Ape	Col.	Johnny Weissmuller	Dec., '53	68m	Nov. 21	2077		A-1	Fair
Kiss Me Kate (c) (3D) (408)	MGM	Kathryn Grayson-Howard Keel	Nov. 26, '53	109m	Oct. 31	2045		B	Excellent
Kiss of Death (354)	20th-Fox	Victor Mature-Richard Widmark (reissue)	July, '53	99m					
Knock on Wood (color)	Para.	Danny Kaye-Mai Zetterling	Not Set		Nov. 7	(S)2063			
La Favorita (Ital.-Eng. Dubbed)	IFE	Paolo Silveri	Oct., '53	78m	Oct. 31	2047		A-2	Fair
Last of the Pony Riders (593)	Col.	Gene Autry	Nov., '53	59m	Nov. 7	2062		A-1	Good
Last Posse, The (535)	Col.	Broderick Crawford-John Derek	July, '53	73m	June 13	1870	AY	A-2	Good
Latin Lovers (color) (348)	MGM	Lana Turner-Ricardo Montalban	Aug. 28, '53	104m	July 25	1926	AY	A-2	Good
Law and Order (318) (color)	Univ.	Ronald Reagan-Dorothy Malone	May, '53	80m	Apr. 4	1781	AY	A-2	Very Good
Let's Do It Again (color) (533)	Col.	Jane Wyman-Ray Milland	July, '53	95m	June 20	1877	A	B	Very Good
Lili (color) (342)*	MGM	Leslie Caron-Mel Ferrer	July 10, '53	81m	Mar. 14	1757	AYC	A-2	Excellent
Limping Man (5318)	Lippert	Lloyd Bridges	Dec. 3, '53						
Lion Is in the Streets (color) (305)	WB	James Cagney-Barbara Hale	Oct. 3, '53	88m	Sept. 12	1989	AMYC	A-2	Very Good
Little Boy Lost (5304)*	Para.	Bing Crosby-Claude Dauphin	Oct., '53	95m	July 11	1909	AYC	A-1	Excellent
Little Fugitive	Burstyn	Richie Andrusco	Oct. 6, '53	75m	Oct. 10	2021		A-2	Excellent
Living Desert, The (color)	Disney	True Life Adventure	Nov., '53	73m	Oct. 10	2021		A-1	Excellent
Lone Hand (color) (317)	Univ.	Joel McCrea-Barbara Hale	May, '53	80m	Mar. 28	1773	AYC	A-1	Very Good
Louisiana Territory (3D) (color) (405)	RKO	Documentary	Oct. 16, '53	65m	Oct. 17	2030		A-1	Good

## M

Ma and Pa Kettle on Vacation (314)	Univ.	Marjorie Main-Percy Kilbride	Apr., '53	75m	Mar. 7	1749	AYC	A-1	Good
Main Street to Broadway (344)	MGM	All Star Cast	July 31, '53	102m	Aug. 1	1934	AY	A-2	Fair
Man Between, The	UA	James Mason-Claire Bloom	Not Set	100m	Nov. 14	2069			Excellent
Man Crazy	20th-Fox	Neville Brand-Christine White	Dec., '53						
Man From Cairo (5302)	Lippert	George Raft-Gianna Maria Canale	Nov. 13, '53						
Man from the Alamo (color) (328)	Univ.	Glenn Ford-Julia Adams	Aug., '53	79m	July 18	1918	AY	A-1	Very Good
Man in Hiding	UA	Paul Henreid-Lois Maxwell	Oct. 2, '53	79m	Nov. 14	2070		B	Fair
Man in the Attic	20th-Fox	Constance Smith-Jack Palance	Dec., '53						
Man in the Dark (3D) (547)*	Col.	Edmond O'Brien-Audrey Totter	Apr., '53	70m	Apr. 11	1789	AY	A-2	Very Good
Man on a Tightrope (315)	20th-Fox	Fredric March-Terry Moore	May, '53	105m	Apr. 4	1781	AY	A-2	Excellent
Marksmen, The (5333)	AA	Wayne Morris	Apr. 12, '53	61m	Apr. 11	(S)1791			
Marry Me Again (404)	RKO	Marie Wilson-Robert Cummings	Oct. 22, '53	72m	Sept. 26	2006	AY	B	Good
Marshall's Daughter, The	UA	Ken Murray-Preston Foster	June 26, '53	71m	July 4	1903		A-1	Average
Martin Luther	deRochemont	Niall MacGinnis	Sept., '53	103m	Sept. 19	1997			Excellent
Master of Ballantrae, The (color) (225)	WB	Errol Flynn-Anthony Steel	Aug. 1, '53	89m	July 18	1918	AY	A-1	Very Good
Maze, The (3D) (3101)	AA	Richard Carlson-Veronica Hurst	July 26, '53	81m	July 18	1919		A-2	Very Good
Melba (color)	UA	Patrice Munsel-Robert Morley	Aug. 7, '53	113m	June 27	1885	AY	A-1	Very Good
Mexican Manhunt (5317)	AA	George Brent-Hillary Brooke	Sept. 13, '53	71m					
Mighty Joe Young (481)	RKO	Terry Moore-Ben Johnson (reissue)	July 15, '53	94m					
Miss Robin Crusoe (color)	20th-Fox	Amanda Blake-George Nader	Nov., '53	75m				A-2	
Miss Robin Hood (Brit.)	Union	Margaret Rutherford	June, '53	75m	July 18	1918			Fair
Mission Over Korea (536)	Col.	John Hodiak-Audrey Totter	Aug., '53	86m	July 25	1926	AY	A-1	Fair
Mr. Denning Drives North (Brit.)	Carroll	John Mills-Phyllis Calvert	Sept., '53	93m	Aug. 29	1966		A-2	Good
Mr. Potts Goes to Moscow (Brit.)	Stratford	George Cole-Nadia Gray	Sept. 4, '53	93m	Sept. 19	1998			Very Good
Mr. Robinson Crusoe (5314)	Lippert	Douglas Fairbanks (reissue)	Sept. 25, '53	70m					
Mister Scoutmaster	20th-Fox	Clifton Webb-Edmund Gwenn	Sept., '53	87m	Aug. 29	1965	AYC	A-1	Very Good
Mogambo (color) (404)*	MGM	Clark Gable-Ava Gardner	Oct. 9, '53	116m	Sept. 19	1997	A	B	Very Good
Money from Home (3D) (color)	Para.	Dean Martin-Jerry Lewis	Not Set		Nov. 14	(S)2071			
Moon Is Blue, The	UA	William Holden-David Niven	July 17, '53	99m	June 13	1869		C	Very Good
Moonlighter, The (3D) (303)	WB	Barbara Stanwyck-Fred MacMurray	Sept. 19, '53	77m	Sept. 19	1998	A	A-2	Good
Murder on Monday	Union	Ralph Richardson-Margaret Leighton	Oct., '53	85m	Oct. 10	2022		A-1	Very Good
Murder Will Out (Brit.)	Kramer-Hyams	Valerie Hobson-Edward Underdown	Apr., '53	83m	Apr. 11	1790			Good
Murder Without Tears (5328)	AA	Craig Stevens-Joyce Holden	June 14, '53	64m	June 20	1878		B	Good
My Heart Goes Crazy (Brit.) (color)	UA	Sid Field-Greta Gynt	July 22, '53	70m	Aug. 1	1935		A-1	Average

## N

Neanderthal Man, The	UA	Robert Shayne-Doris Merrick	June 19, '53	78m	June 27	(S)1887			
Nebraskan, The (color) (3D) (618)	Col.	Phil Carey-Roberta Haynes	Dec., '53	68m	Nov. 7	2062		A-2	Fair
Never Let Me Go (327)	MGM	Clark Gable-Gene Tierney	May 1, '53	94m	Apr. 4	1781	AY	A-1	Excellent
Night Is My Kingdom, The (Fr.)	Davis	Jean Gabin-Simone Valera	Sept., '53	109m	Aug. 8	1943		A-2	Good
Night Without Stars (Brit.) (322)	RKO	David Farrar-Nadia Gray	July, '53	75m	July 4	1902		A-2	Fair
99 River Street	UA	John Payne-Evelyn Keyes	Sept. 11, '53	83m	Aug. 29	1965	A	B	Good

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No Escape	UA	Sept., '53	76m	Aug. 1	1934	A	A-2	Fair
Norman Conquest (5303)	Lippert	Sept. 11, '53	79m					
Northern Patrol (5330)	AA	July 12, '53	63m	July 18	1919		A-1	Fair
<b>O-P</b>								
O. K. Nero (Ital.-Eng. dubbed)	I.F.E.	June, '53	88m	June 27	1886		B	Good
One Girl's Confession (528)	Col.	Hugo Haas-Cleo Moore	Apr., '53	Mar. 7	1751	AY	B	Good
Out of the Past (488)	RKO	Robert Mitchum-Kirk Douglas (reissue)	Oct. 29, '53					
Overcoat (Ital.)	Times	Renato Rascel	Oct., '53	Oct. 17	2031		B	Very Good
Pack Train (575)	Col.	Gene Autry-Smiley Burnette	July, '53	June 27	1887		AYC	Good
Paratrooper (619) (color)	Col.	Alan Ladd-Leo Genn	Not Set	Nov. 14	(S)2071	AY		
Paris Express, The (Brit.) (color)	MacDonald	Claude Rains-Marta Toren	June, '53	June 16	1869			Very Good
Paris Model (621)	Col.	Marilyn Maxwell-Paulette Goddard	Nov., '53	Nov. 7	2062	A		Fair
Passionate Sentry, The (Brit.)	Meadow	Valerie Hobson-Nigel Patrick	Nov., '53	Oct. 31	2047			Fair
Perilous Journey, A (5206)	Rep.	Vera Ralston-David Brian	Apr. 5, '53	May 23	1846	AY	A-2	Fair
Pickup on South Street (322)	20th-Fox	Richard Widmark-Jean Peters	June, '53	May 16	1837	A	B	Very Good
Plunder of the Sun	WB	Glenn Ford-Diana Lynn	Aug. 29, '53	Aug. 8	1942	AY	A-2	Good
Pony Express (color) (5217)	Para.	Charlton Heston-Rhonda Fleming	May, '53	Mar. 7	1750	AYC	A-2	Very Good
Port Sinister (317)	RKO	James Warren	Apr. 10, '53	Feb. 21	1735	AY	A-1	Fair
Powder River (color) (321)	20th-Fox	Rory Calhoun-Corinne Calvet	June, '53	May 16	1838	AY	A-2	Good
President's Lady, The (312)	20th-Fox	Susan Hayward-Charlton Heston	Apr., '53	Mar. 7	1750	AY	B	Good
Prince Valiant (c) (CS)	20th-Fox	Robert Wagner-Janet Leigh	Jan., '54					
Prisoners of the Casbah (color) (622)	Col.	Gloria Grahame-Cesar Romero	Nov., '53	Nov. 7	2062		A-2	Fair
Private Eyes (5321)	AA	Bowery Boys	Dec. 6, '53				A-2	
Problem Girls (526)	Col.	Helen Walker-Ross Elliott	Apr., '53	Mar. 14	1759	A	B	Fair
Project M-7 (483) (Brit.)	U-I	Phyllis Calvert	Nov., '53	Nov. 28	2087			Fair
Project Moon Base (5315)	Lippert	Donna Martell-Ross Ford	Sept. 4, '53	Sept. 5	1982			Fair
<b>Q-R</b>								
Queen Is Crowned, A (Brit.) (color) (323)*	Univ.	Laurence Olivier, narrator	June, '53	June 13	1869	AYC		Excellent
Queen of Sheba (Ital.-Eng.)	Pizor	Gino Cervi-Leonora Ruffo	Nov., '53	Nov. 14	2070		A-2	Fair
Raiders of the Seven Seas (color)	UA	John Payne-Deanna Reed	May 27, '53	June 13	1870	AY	A-1	Fair
Remains to Be Seen (331)	MGM	June Allyson-Van Johnson	May 15, '53	Apr. 25	1805	AY	A-2	Good
Return to Paradise (color)	UA	Gary Cooper-Roberta Haynes	July 10, '53	July 25	1925	AM	B	Very Good
Ride Vaquero (color) (343)	MGM	Robert Taylor-Ava Gardner	July 17, '53	June 20	1879	AMY	A-2	Fair
Riders to the Stars (c)	UA	Richard Carlson-Herbert Marshall	Dec. 11, '53					
Riot in Cell Block 11	AA	Neville Brand-Leo Gordon	Not Set	Nov. 7	(S)2063			
Road House (355)	20th-Fox	Richard Widmark-Ida Lupino (reissue)	July, '53					
Roar of the Crowd (color) (5311)	AA	Howard Duff-Helene Stanley	May 31, '53	May 23	1846		A-1	Good
Rob Roy (c) (Brit.)	Disney-RKO	Richard Todd-Glynis Johns	Feb., '54	Nov. 28	2086			Good
Robe, The (CinemaScope) (c)*	20th-Fox	Victor Mature-Jean Simmons	Oct., '53	Sept. 26	2005	AYC	A-1	Superior
Roman Holiday (5301)*	Para.	Gregory Peck-Audrey Hepburn	Sept., '53	July 4	1901	AMYC	A-2	Excellent
Rome 11 O'Clock (Ital.)	Times	Raf Vallone-Lea Padovani	Apr., '53	May 2	1823		B	Very Good
Rose Bowl Story (5204)	Allied	Marshall Thompson	(reissue) Sept. 6, '53					
Royal African Rifles, The (color) (5403)	AA	Louis Hayward-Veronica Hurst	Sept. 27, '53	Oct. 3	2015		A-1	Average
Run for the Hills	Realart	Sonny Tufts-Barbara Payton	June, '53	Sept. 5	1981			Fair
<b>S</b>								
Sabre Jet (color)	UA	Robert Stack-Coleen Gray	Sept. 4, '53	Sept. 12	1989		A-1	Good
Safari Drums (5314)	AA	Johnny Sheffield	June 21, '53	June 27	1886		A-1	Good
Saginaw Trail (576)	Col.	Gene Autry	Sept., '53	Aug. 29	1966	AY	A-1	Good
Sailor of the King (327)	20th-Fox	Jeffrey Hunter-Michael Rennie	Aug., '53	July 18	1917	AY	A-2	Excellent
Salome (color) (545)*	Col.	Rita Hayworth-Stewart Granger	Spec.	Mar. 14	1757	A	B	Excellent
Sangaree (3D) (5230)*	Para.	Fernando Lamas-Arlene Dahl	May, '53	May 30	1853	AY	B	Very Good
Savage Frontier (5242)	Rep.	Allan "Rocky" Lane-Dorothy Patrick	May 15, '53	June 6	1863	AY	A-1	Fair
Scandal at Scourie (color) (336)	MGM	Greer Garson-Walter Pidgeon	June 12, '53	May 2	1821	AYC	A-2	Very Good
Scared Stiff (5222)*	Para.	Martin & Lewis-Lizabeth Scott	June, '53	Apr. 18	1798	AYC	A-1	Excellent
Sea Around Us, The (color) (403)	RKO	Documentary	July 11, '53	Jan. 17	1686	AYC	A-1	Very Good
Sea Devils (color) (320)	RKO	Yvonne DeCarlo-Rock Hudson	May 23, '53	June 6	1862	AY	B	Good
Sea of Lost Ships	Rep.	John Derek-Wanda Hendrix	Oct. 22, '53	Oct. 31	2046		A-1	Good
Second Chance (color) (3D)* (403)	RKO	Robert Mitchum-Linda Darnell	July 18, '53	July 18	1919	AMY	A-2	Very Good
Sequoia (340)	MGM	Jean Parker-Russell Hardie (reissue)	June, '53					
Serpent of the Nile (color) (538)	Col.	Rhonda Fleming-William Lundigan	May, '53	Apr. 18	1799	A	B	Good
Shadow Man (5316)	Lippert	Cesar Romero	Oct. 16, '53					
Shadows of Tombstone	Rep.	Rex Allen	Sept. 28, '53	Oct. 10	2022			Good
Shane (color) (5225)*	Para.	Alan Ladd-Jean Arthur	Aug., '53	Apr. 18	1797	AY	A-2	Excellent
Shark River (color)	UA	Steve Cochran-Carole Mathews	Nov., '53	Nov. 7	2062		A-2	Fair
She Had to Say Yes	RKO	Jean Simmons-Robert Mitchum	Aug. 1, '53	Nov. 1	(S)1591		A-2	
Shoot First	UA	Joel McCrea-Evelyn Keyes	May 15, '53	June 27	1886	AY	A-1	Good
Silver Horde (color)	RKO	John Wayne-Jane Russell	Dec. 12, '53					
Sins of Jezebel (color) (5225)	Lippert	Paulette Goddard	Oct. 23, '53	Nov. 28	2086			Good
Siren of Bagdad (color) (540)	Col.	Paul Henreid-Patricia Medina	June, '53	May 16	1837	AY	B	Good
Sky Commando (542)	Col.	Dan Duryea-Frances Gifford	Sept., '53	Aug. 22	1958	AY	A-1	Fair
Slasher, The (Brit.) (5218)	Lippert	James Kenney-Joan Collins	May 29, '53	Aug. 8	1943			Average
Slaves of Babylon (525) (color)	Col.	Richard Conte-Linda Christian	Oct., '53					
Slight Case of Larceny, A (334)	MGM	Mickey Rooney-Eddie Bracken	June 5, '53	May 9	1830	A	B	Good
Small Town Girl (color) (325)	MGM	Jane Powell-Farley Granger	Apr. 10, '53	Feb. 28	1741	AY	A-1	Excellent
Snows of Kilimanjaro (color)	20th-Fox	Gregory Peck-Susan Hayward	July, '53	Sept. 20, '53	1533	AY	B	Excellent
So Big (307)	WB	Jane Wyman-Sterling Hayden	Oct. 31, '53	Oct. 3	2013		A-1	Excellent
So Little Time (Brit.)	MacDonald	Maria Schell-Marius Goring	July, '53	Aug. 8	1942			Very Good
So This Is Love (color)	WB	Kathryn Grayson-Walter Abel	Aug. 15, '53	July 18	1917	AY	A-1	Excellent
Sombrero (color) (324)	MGM	Ricardo Montalban-Cyd Charisse	Apr. 3, '53	Feb. 28	1741	AY	A-2	Excellent
Something Money Can't Buy (Brit.)	Univ.	Patricia Roc-Anthony Steel	Oct., '53	Oct. 3	2015	AY	A-2	Fair
Son of Belle Starr (color) (5309)	AA	Keith Larsen-Peggie Castle	June 28, '53	July 4	1902		A-1	Good
Son of Sinbad (color) (3D)	RKO	Dale Robertson-Sally Forrest	Nov. 1, '53					Good
Song of the Land (color)	UA	Nature	Nov., '53	Nov. 28	2087			Very Good
South Sea Woman (222)	WB	Burt Lancaster-Virginia Mayo	June 27, '53	June 6	1861	AY	B	



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Spaceways (5301)	Lippert	Howard Duff-Eva Bartok	Aug. 7, '53	76m	July 4	1902			Good
Stege Door (483)	RKO	Kath. Hepburn-Ginger Rogers (reissue)	Aug. 5, '53						
Stalag 17 (5224)*	Para.	William Holden-Don Taylor	July, '53	120m	May 9	1829	AY	A-2	Excellent
Stand at Apache River (color) (331)	Univ.	Stephen McNally-Julia Adams	Sept., '53	77m	Aug. 15	1949	A	A-1	Fair
Steel Lady, The	UA	Rod Cameron-Tab Hunter	Oct. 9, '53	84m	Oct. 17	2030		A-1	Fair
Stooge, The (5212)*	Para.	Dean Martin-Jerry Lewis	Feb., '53	100m	Oct. 11	1557	AYC	A-1	Excellent
Story of Three Loves, The (color) (338)	MGM	Leslie Caron-Pier Angeli	June 26, '53	122m	Mar. 7	1749	AY	A-2	Very Good
Stranger on the Prowl	UA	Paul Muni-Joan Lorring	Nov. 2, '53	82m	Nov. 14	2069			Good
Stranger Wore a Gun (3D) (c) (605)	Col.	Randolph Scott-Claire Trevor	Aug., '53	83m	Aug. 8	1943	AY	A-1	Average
Sweethearts on Parade (color) (5210)	Rep.	Ray Middleton-Lucille Norman	July 15, '53	90m	Aug. 1	1934	AYC	A-1	Good
Sword and the Rose, The (color) (491)	RKO	Richard Todd-Glynis Johns	Aug. 15, '53	93m	July 4	1901	AYC	A-2	Very Good
System, The (217)	WB	Frank Lovejoy-Joan Weldon	Apr. 18, '53	90m	Mar. 21	1766	AY	B	Good

## T

Take Me to Town (color) (321)	Univ.	Ann Sheridan-Sterling Hayden	June, '53	81m	May 23	1846	AYC	B	Very Good
Take the High Ground (color) (406)	MGM	Richard Widmark-Karl Malden	Oct. 30, '53	101m	Sept. 26	2006	AY	A-2	Very Good
Tanga Tika (color)	Schaefer	All Native Cast	Nov., '53	75m	Oct. 10	2022			Excellent
Tarzan and the She-Devil (324)	RKO	Lex Barker-Joyce MacKenzie	June 8, '53	76m	July 18	1918	AYC	A-1	Fair
Terror on a Train (402)	MGM	Glenn Ford-Anne Vernon	Sept. 18, '53	72m	July 25	1926	AY	A-1	Good
Terror Street (5304)	Lippert	Dan Duryea	Nov. 20, '53						
Texas Badman (5335)	AA	Wayne Morris	Dec. 20, '53		Nov. 14	(S)2071			
Those Redheads from Seattle (color) (3D) (5305)	Para.	Rhonda Fleming-Gene Barry	Oct., '53	90m	Sept. 26	2006	AY	A-2	Very Good
Three Girls from Rome (Ital.) (Eng. dial.)	I.F.E.	Lucia Bose-Cosetta Greco	Aug., '53	85m	Aug. 1	1934		A-2	Very Good
Three Sailors and a Girl (c) (314)	WB	Jane Powell-Gordon MacRae	Dec. 26, '53	98m	Nov. 28	2085			Good
Thunder Bay (color) (327)	Univ.	James Stewart-Joanne Dru	Nov., '53	103m	May 9	1829	AY	A-2	Excellent
Thunder Over the Plains (c) (313)	WB	Randolph Scott-Phyllis Kirk	Dec. 12, '53	82m	Nov. 7	2061		A-1	Good
Thunderhoof (530)	Col.	Preston Foster-Mary Stuart (reissue)	June, '53	77m					
Thy Neighbor's Wife	20th-Fox	Hugo Haas-Cleo Moore	Oct., '53	77m	Sept. 26	2207		B	Good
Time Gentlemen Please (Brit.)	Union	Eddie Byrne-H. Baddely	Sept., '53	79m	Oct. 10	2022			Good
Times Gone By (Ital.)	I.F.E.	Vittorio de Sica-Gina Lollobrigida	Sept., '53	106m	Aug. 1	1935		C	Good
Titanic (318)*	20th-Fox	Clifton Webb-Barbara Stanwyck	May, '53	98m	Apr. 18	1798	AY	A-2	Excellent
Titfield Thunderbolt (c) (387) (Brit.)	Univ.	Stanley Holloway	Oct., '53	84m	Oct. 3	2014	AYC	A-1	Excellent
Tonight We Sing (color) (347)	20th-Fox	David Wayne-Ezio Pinza	Apr., '53	109m	Jan. 31	1701	AYC	A-1	Excellent
Topaka (5325)	AA	Bill Elliott	Aug. 9, '53	69m	Sept. 19	1998			Fair
Torch Song (color) (405)	MGM	Joan Crawford-Michael Wilding	Oct. 23, '53	90m	Oct. 3	2014	AY	A-2	Good
Trader Horn (339)	MGM	Harry Carey-Edwina Booth (reissue)	June, '53	120m					
Trail Blazers (5329)	AA	Alan Hale, Jr.	Apr. 19, '53	64m				A-1	
Trail of the Arrow	AA	Guy Madison-Andy Devine	Aug. 25, '53	53m	Sept. 5	1981		A-1	Fair
Treasure of Sierra Madre (310)	WB	Humphrey Bogart (reissue)	Nov. 7, '53	126m					
Trent's Last Case (Brit.)	Rep.	Michael Wilding-Margaret Lockwood	Sept. 22, '53	90m	Oct. 17	2030		A-2	Fair
Trouble Along the Way (216)	WB	John Wayne-Donna Reed	Apr. 4, '53	110m	Mar. 21	1765	AYC	A-2	Excellent
Tumbleweed (color) (405)	Univ.	Audie Murphy-Lori Nelson	Dec., '53	80m	Nov. 21	2077	AMYC		Very Good
Twonky, The	UA	Hans Conried-Gloria Blondell	June 10, '53	72m	June 27	1887			Poor

## U-V

Undercover Agent (5306)	Lippert	Dermot Walsh-Hazel Court	Oct. 2, '53	69m					
Untamed Breed (614)	Col.	Sonny Tufts-Barbara Britton (reissue)	Sept., '53	79m					
Valley of Headhunters (608)	Col.	Johnny Weissmuller	Aug., '53	67m	July 25	1926	AY	A-1	Good
Vanquished, The (color) (5221)	Para.	John Payne-Jan Sterling	June, '53	84m	May 9	1830	AY	A-2	Good
Veils of Bagdad (color) (404)	Univ.	Victor Mature-Mari Blanchard	Nov., '53	82m	Oct. 3	2014	AY	B	Good
Vice Squad	UA	Edw. G. Robinson-Paulette Goddard	July 31, '53	87m	July 18	1917	AY	A-2	Very Good
Vicki	20th-Fox	Jeanne Crain-Jean Peters	Oct., '53	85m	Sept. 12	1989	AM	A-2	Fair
Vigilantes Terror (5422)	Allied	Bill Elliott-Mary Ellen Kay	Nov. 15, '53	70m	Oct. 17	(S)2031			
Village, The	UA	John Justin-Eva Dahlbeck	Oct. 23, '53	98m	Oct. 17	2029	AY	A-1	Good
Volcano (Ital.) (Eng. dubbed)	UA	Anna Magnani-Geraldine Brooks	June 5, '53	106m	June 20	1878		B	Good

## W

Walking My Baby Back Home (406)	Univ.	Donald O'Connor-Janet Leigh	Dec., '53	95m	Nov. 14	2069		B	Very Good
War of the Worlds (c) (5303)	Para.	Gene Barry-Ann Robinson	Oct., '53	85m	Feb. 28	1742	AY	A-1	Excellent
War Paint (color)	UA	Robert Stack-Joan Taylor	Aug. 28, '53	89m	July 4	1903	AY		Good
White Hell of Pitz Palu	I.F.E.	Hans Albers	Nov., '53	75m	Nov. 21	2077			Good
White Witch Doctor (color) (324)	20th-Fox	Susan Hayward-Robert Mitchum	July, '53	96m	June 20	1877	AYC	A-1	Very Good
Wicked Woman	UA	Beverly Michaels-Richard Egan	Dec. 9, '53	77m	Nov. 28	2087			Good
Wings of the Hawk (c) (2D-336, 3D-330)	Univ.	Van Heflin-Julia Adams	Sept., '53	80m	Sept. 5	1981	AY	A-2	Very Good
Without Reservations (484)	RKO	Claudette Colbert (reissue)	Aug. 5, '53						

## X-Y-Z

Yank in the R.A.F.	20th-Fox	Tyrone Power-Betty Grable (reissue)	Nov., '53	97m					
Yellow Balloon (5430)	AA	Andrew Ray-Kathleen Ryan	Oct. 4, '53	80m	Oct. 31	(S)2047			
Yesterday & Today	UA	Documentary	Dec. 2, '53	57m	Nov. 14	2070		A-1	Good
Young Best (color)* (333)	MGM	J. Simmons-S. Granger-D. Kerr	May 29, '53	112m	May 2	1821	AY	A-1	Very Good
Young Caruso, The (Ital.) (Eng. dial.)	I.F.E.	Ermanno Randi-Gina Lollobrigida	Sept., '53	77m	Aug. 8	1942		A-2	Good

FEATURES LISTED BY COMPANIES — PAGE 2053, ISSUE OF OCTOBER 31, 1953  
SHORT SUBJECTS CHART APPEARS ON PAGES 2078-2079, ISSUE OF NOVEMBER 21, 1953

# FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 118 attractions, 5,020 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (\*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	—	5	37	11	1
Actress, The (MGM)	—	—	1	10	12
Affair with a Stranger (RKO)	—	—	4	4	3
Affairs of Dobie Gillis, The (MGM)	—	2	7	14	—
All-American (Univ.)	—	4	10	6	3
All I Desire (Univ.)	—	20	26	24	4
Ambush at Tomahawk Gap (Col.)	—	6	17	16	4
Arena (MGM)	2	6	5	15	7
Arrowhead (Para.)	—	11	27	4	—
Band Wagon, The (MGM)	4	12	32	37	14
Beast from 20,000 Fathoms, The (WB)	8	25	21	13	7
Big Heat (Col.)	—	5	7	2	—
Big Leaguer, The (MGM)	—	—	11	16	6
Blowing Wild (WB)	7	4	8	7	1
Blueprint for Murder, A (20th-Fox)	—	—	7	3	—
Caddy, The (Para.)	7	42	17	2	1
Charge at Feather River, The (WB)	8	10	8	8	7
City of Bad Men (20th-Fox)	—	8	38	12	4
City That Never Sleeps (Rep.)	—	—	3	5	2
Clipped Wings (AA)	—	6	4	—	—
Column South (Univ.)	—	6	17	24	1
Cruisin' Down the River (Col.)	1	2	11	27	7
Dangerous Crossing (20th-Fox)	—	—	4	9	4
Dangerous When Wet (MGM)	5	43	64	15	—
*Desert Rats, The (20th-Fox)	—	5	17	29	4
Devil's Canyon (RKO)	—	5	7	4	—
Dream Wife (MGM)	—	10	21	53	10
East of Sumatra (Univ.)	—	5	7	6	1
Farmer Takes a Wife (20th-Fox)	—	21	30	28	17
Flame of Calcutta (Col.)	—	—	1	—	5
*Fort Ti (Col.)	15	23	9	5	1
49th Man, The (Col.)	—	6	3	1	—
Francis Covers the Big Town (Univ.)	7	39	25	11	—
From Here to Eternity (Col.)	20	14	2	—	—
Gentlemen Prefer Blondes (20th-Fox)	44	32	7	14	—
Girl Next Door, The (20th-Fox)	11	14	24	11	4
Glory Brigade, The (20th-Fox)	—	6	15	12	1
Golden Blade, The (Univ.)	—	3	5	6	3
Great Sioux Uprising, The (Univ.)	1	5	22	35	6
Gun Belt (UA)	—	4	13	6	—
Half a Hero (MGM)	—	1	5	10	12
Houdini (Para.)	7	21	24	8	—
I, The Jury (UA)	1	5	5	6	2
Inferno (20th-Fox)	1	4	16	1	5
Island in the Sky (WB)	—	24	25	15	8
It Came from Outer Space (Univ.)	2	4	13	7	4
Jamaica Run (Para.)	—	8	15	22	6
Juggler, The (Col.)	1	—	1	7	3
Kid from Left Field, The (20th-Fox)	—	—	17	21	6
Last Posse, The (Col.)	—	—	—	8	9
Latin Lovers (MGM)	3	1	8	30	21

	EX	AA	AV	BA	PR
Let's Do It Again (Col.)	—	5	25	32	13
Lili (MGM)	8	21	14	16	7
Lion Is in the Streets, A (WB)	—	—	11	11	11
Little Boy Lost (Para.)	11	12	7	—	—
*Lone Hand (Univ.)	—	13	36	18	—
Main Street to Broadway (MGM)	—	2	—	16	11
Man from the Alamo (Univ.)	—	10	7	16	10
*Man on a Tightrope (20th-Fox)	—	—	6	20	6
Marshal's Daughter, The (UA)	—	2	13	1	—
Martin Luther (de Rochemont)	4	2	—	—	—
Master of Ballantrae, The (WB)	1	1	13	28	8
Maze, The (AA)	1	2	8	12	3
Melba (UA)	—	—	—	9	1
Mission Over Korea (Col.)	—	2	1	2	6
Mister Scoutmaster (20th-Fox)	3	13	48	22	2
Mogambo (MGM)	12	7	2	—	—
Moon Is Blue, The (UA)	30	25	14	5	—
Never Let Me Go (MGM)	—	5	40	46	7
†99 River Street (UA)	—	—	2	4	—
Pickup on South Street (20th-Fox)	13	48	21	12	5
Plunder of the Sun (WB)	—	—	5	14	1
Pony Express (Para.)	—	32	30	13	1
Powder River (20th-Fox)	1	10	29	29	1
Queen Is Crowned, A (Univ.)	4	9	2	6	5
Remains to Be Seen (MGM)	—	10	37	13	1
Return to Paradise (UA)	—	9	24	34	2
Ride Vaquero (MGM)	3	15	46	25	6
Robe, The (20th-Fox)	10	—	—	—	—
Roman Holiday (Para.)	—	8	22	20	4
Sabre Jet (UA)	—	2	4	—	—
Sailor of the King (20th-Fox)	—	—	1	4	3
Salome (Col.)	11	56	20	12	1
Sangaree (Para.)	3	9	6	3	5
Scandal at Scourie (MGM)	—	7	17	29	7
Scared Stiff (Para.)	25	42	11	5	—
†Sea Around Us (RKO)	1	1	8	—	—
Sea Devils (RKO)	—	1	3	6	3
Second Chance (RKO)	2	7	14	8	1
Shane (Para.)	43	28	4	2	—
Shoot First (UA)	—	—	3	16	5
Siren of Bagdad (Col.)	—	—	6	8	9
Slight Case of Larceny, A (MGM)	—	1	3	15	—
†So Big (WB)	—	—	6	1	—
So This Is Love (WB)	—	11	15	25	8
Son of Belle Starr (AA)	—	4	9	2	—
South Sea Woman (WB)	—	11	34	34	4
Split Second (RKO)	—	1	20	18	14
Stalag 17 (Para.)	6	39	22	7	—
Stand at Apache River (Univ.)	—	1	3	4	1
Story of Three Loves, The (MGM)	—	9	15	17	11
Stranger Wore a Gun, The (Col.)	3	12	6	1	4
Sword and the Rose, The (RKO)	—	1	12	14	6
Take the High Ground (MGM)	—	2	4	—	—
Take Me to Town (Univ.)	—	9	27	14	1
Tarzan and the She-Devil (RKO)	—	5	13	4	1
†Those Redheads from Seattle (Para.)	—	2	3	3	—
Thunder Bay (Univ.)	3	11	42	32	9
*Titanic (20th-Fox)	3	45	37	13	3
†Torch Song (MGM)	—	—	3	2	2
Valley of Headhunters (Col.)	—	—	4	5	2
Vanquished, The (Para.)	—	1	19	20	5
Vice Squad (UA)	—	1	10	13	1
Vicki (20th-Fox)	—	1	1	4	4
War Paint (UA)	—	—	4	5	1
War of the Worlds (Para.)	—	6	10	18	15
White Witch Doctor (20th-Fox)	14	48	22	10	—
Wings of the Hawk (Univ.)	—	—	7	4	7

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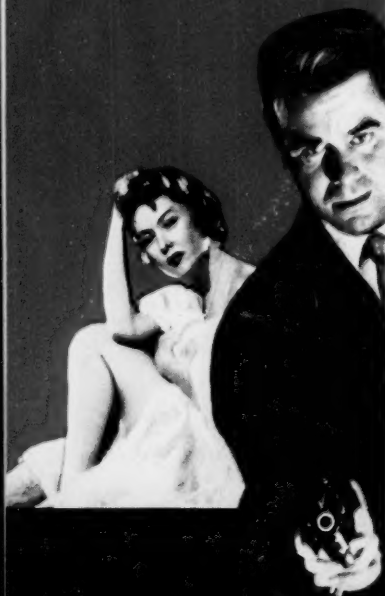
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